



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

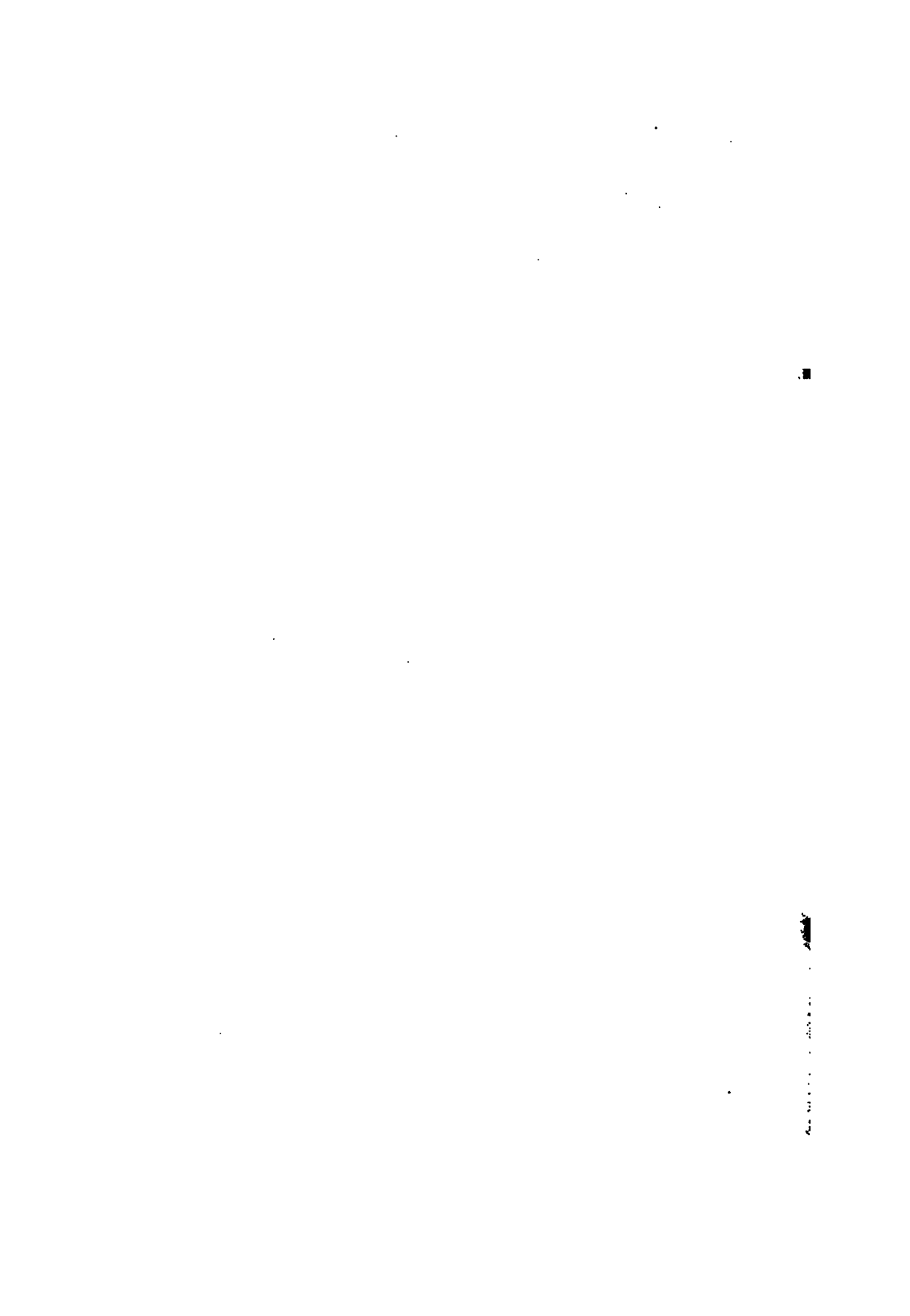
- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>



Per. 127 c. $\frac{47}{29}$



1

THE
ECCLESIOLOGIST

(NEW SERIES VOLUME XXVI)

"Surge igitur et fac et erit Dominus tecum"

PUBLISHED UNDER THE SUPERINTENDENCE OF
THE ECCLESIOLOGICAL SOCIETY

VOLUME XXIX

LONDON
JOSEPH MASTERS ALDERSGATE STREET
AND NEW BOND STREET

MDCCCLXVIII

LONDON :
PRINTED BY JOSEPH MASTERS AND SON,
ALDERSGATE STREET.

THE ECCLESIOLOGIST.

"Surge igitur et fac: et erit Dominus tecum."

No. CLXXXIV.—FEBRUARY, 1868.

(NEW SERIES, NO. CXLVIII.)

MONUMENTS OF THE THIRTEENTH CENTURY IN ROME.

(Continued from Vol. XXVIII., p. 333.)

To complete our review of the sites to which attaches the same memory in Rome, we should visit *S. Sisto* on the Appian Way, the first cloister inhabited by S. Dominic with his followers, and where after a brief residence, he placed the first community of nuns, who adopted his rule. Modernized as it is in ordinary style, the church itself contains nothing noticeable save some frescoes in the tribune, (referred to the close of the fourteenth, or beginning of the next century, v. Crowe and Cavalcaselle,) lately discovered after long oblivion, thanks to the cares of Father Mullooly, so well directed, as prior both of this and the *S. Clemente* convent. Much restoration of the building and of several epitaphs has been effected here by that superior of the Irish Dominicans to whom *S. Sisto* now belongs; but its cloisters, on account of malaria, have been for many years uninhabited. The unhealthy region around is almost a solitude, though within the walls of Rome, but there are a few occasions, as the stations of Lent, when many assemble to worship, and solemn rites are held here. The only part of the buildings preserved, without essential alteration in mediæval style, is the chapter-house, which stands apart, spacious and massive, with piers supporting the roof, and fine vaulting; the interior being adorned with frescoes by a recently deceased Dominican artist, Fra Besson, representing with feeling and power certain miracles performed by S. Dominic,—as, in the largest picture here, one said to have been wrought within this very edifice, namely, the raising to life of a young Roman prince, Napoleone Orsini, killed by a fall from horseback, a subject indeed ably treated, as other figures of Dominican saints, male and female, and the principal scenes from the story of that Order's Founder. To Father Mullooly we are also indebted for this decoration of modern art that has added new attraction to the most interesting portion of the *S. Sisto* premises.

Before quitting the city one ought not to omit, with a view to completing our studies of thirteenth century monuments, other beautiful objects dispersed over different churches.

There are few examples of Christian mosaic in which mystic meaning and poetic imagination are so finely blended as in those on the apse of *S. Clemente*: the Crucifix and a wide-spreading vine-tree, that covers the whole field (allusive to His words Who said, "I am the True Vine,") both springing from the same stem; twelve doves, emblems of the Apostles, on the same tree of death and life with the Divine Sufferer; the Mother and S. John beside it; the usual hand extended out of a glory above with the crown; the four doctors of the Church, and other small figures of men and birds introduced among the mazy vine-foliage; and at the basement the four mystic rivers, with stags and peacocks drinking at their streams. The figure of S. Dominic is a modern addition. It seems evident, from the characteristics of style, that the other mosaics above the apsidal arch and at the spandrils are more ancient, perhaps by about a century; representing the figure of the SAVIOUR in benediction, the usual four emblems, S. Peter and S. Clement, S. Paul and S. Lawrence; each of those pairs seated together, the two Apostles designated by their names within the Greek "hagios," in Latin letters. Round the arch-volt are inscribed the first words of the "Gloria in excelsis," with the additional phrase, "Deo sedentis (sic) sub thronum." This art-work was ordered (as a Latin inscription below informs us) in 1299 by a cardinal titular of the Church, nephew to Boniface VIII.; the same who also bestowed the beautiful Gothic tabernacle for the holy oils, with a canopy and reliefs representing the donor presented by S. Dominic to the Virgin and Child—now set against the wall at one side of the tribune, and indeed among the finest examples, though but an accessorial object, of mediæval art in Rome.

At *S. Prassede* we should observe the mosaic-adorned monument of Cardinal Anchera, (ob. 1280,) with an affectingly expressive figure, the face quite youthful, recumbent on a low couch, round which draperies fall gracefully over half-colonnettes and rich intarsio—a memorial that stands isolated, in a dim-lit chapel, with finely solemn effect; at *S. Cecilia*, the altar canopy, with date 1283, and the name of the artist, Arnolphus—an example of the combining of architecture and sculpture, adorned with mosaics and statuettes, the figures of S. Cecilia, her affianced husband Valerianus, SS. Urban and Maximus; at *S. Crisognono*, a mosaic, Byzantine in style, (probably the remnant of a larger composition,) that represents the Virgin and Child on a gorgeous throne, between S. James the Elder and S. Chrysogonus, the latter like a young warrior; at *S. Maria in Trastevere*, the more important mosaics on the lower wall of the apse illustrating the principal events in the life of Mary, by Pietro Cavallini, besides the other mosaic, in which the commissioner of this work, Bertaldo Stephaneschi, is seen in the act of being presented, kneeling, to the Virgin and Child, by SS. Peter and Paul. Remarkable is the treatment of the last scene here from the life of the Blessed Mother, in that the artist has presented, *not* the assumption of the body, but the transit of the soul in the form of an infant received into the arms of the SAVIOUR,

Who appears amidst the group of Apostles—an evidence how gradual was the admission of that legend as to a corporeal ascent, like that of the Son Himself, in the case of His Mother.

Among the best specimens of the architecture of this period is the portico of *S. Giorgio*, with fine Ionic columns and horizontal architrave, on which we read a Gothic inscription, in quaint Leonine verse, to the Cardinal (or Prior) Stephen, who added this detail to his church, and probably its campanile also, about the middle of the thirteenth century, as is supposed, though no date is given here;¹ and in the midst of an age so alien to classic influences, we are surprised to see a work in which the classic feeling thus predominates.

The interior of the almost deserted *S. Giorgio*, rarely open, affords one among many proofs that mediæval antiquity is not appreciated here; that modern Rome, following an instinct and principle which we could not analyse without entering into a wide range of theological investigation, has been led through steps, fraught with changes affecting her own religious life, to a certain negation of the past. We may, indeed, understand, and of course may justify, the inevitable mutations of self-developing life, through which a great and ever-energizing institution gradually becomes different in the several stages of its career through history.

In order to examine other relics of the art of this period, we must visit the superb *Ostian basilica*, where, fortunately, were preserved from the flames, in 1823, though not, indeed, uninjured, mosaics of the thirteenth and fourteenth, as well as those of the fifteenth century, besides the beautiful Gothic baldachino. There is, in the principal group among those art-works, on the apsidal vault, an imposing character, which may lead us to overlook technical defects in the grandeur of conception. This mosaic, begun under Honorius III. (1216—1227,) and finished under the care of the Abbot of *S. Paul's*, who became Pope as Nicholas III., 1279, represents the SAVIOUR, of noble and benign aspect, blessing with the Greek action; in His hand the Gospel-book open at the words, "Venite Benedicti Patris mei, percipite regnum, Q. V. P. A. O. M.," (quod vobis præparavi ab origine mundi;) on one side SS. Peter and Andrew, on the other SS. Paul and Luke, all holding scrolls with texts: that in the hand of *S. Peter* showing the words, "Tu es Christus, Filius Dei Vivi;" that in *S. Paul's*, "In nomine Jesu omne genu flectetur Cœlestium, Terrestrialium, et Infernorum." Below the SAVIOUR's figure is the kneeling form, so diminutive as to be easily overlooked, of the Pope, Honorius III., (with name inscribed,) who kisses His foot. On a species of frieze are seen the other Apostles, in the midst of whom stands a throne that supports a jewelled cross and the instruments of the Passion, guarded by two archangels, each Apostle holding a scroll inscribed with a sentence from the Angelic hymn, "Gloria in excelsis." Beneath the throne are smaller kneeling figures of an abbot with name written, Joannes Gaetani, and a monk; between them five of the Holy Innocents, vested like friars, here introduced because their relics are said to have been enshrined in this church. Will it be be-

¹ Stephanus Ex-stella cupiens captare superna,
Eloquio rarus virtutum lumine clarus," &c.

lied—but such is the fact—that in the restoration of this basilica that last-named group, diminutive in scale, has been completely hidden by an inappropriate marble *ædicula*, with Corinthian columns and chiselled frieze, now rising above the splendid marble throne (a modern object) at the centre of the hemicycle! Yet still worse the former condition, when almost the whole lower compartment of mosaics on this apse was concealed behind a clumsy wooden construction above an altar!

The mosaics lateral to this apse, and to the chancel-arch opposite, are of the fourteenth century. In those of the fifth century, above the same arch, on the side towards the nave, we undoubtedly see the very works alluded to by Hadrian I. in his letter to Charles the Great against the Iconoclasts; also noticed by Prudentius, when describing the splendours of the Theodosian basilica, in his "*Peristephanon*," (hymn xii.):—

"Tum camurus hyalo insigni varie cucurrit arcus,
Sic prata vernis floribus resident."

The Gothic altar-canopy, supported on four columns of porphyry, with cusped arches between, was ordered, as the inscription on it shows, by an Abbot Bartholomew, in 1285, and is the work of Arnolfo, with an assistant named Pietro—the former stated by Vasari to be no other than the celebrated architect of the Florence Duomo, who may have supplied the design, but could not have executed this work, as he is known to have been engaged in Florence throughout the year in question. It seems probable that such Gothic types were due to stranger importation, in a city never noted for the original production of them. At the angles of this canopy are statuettes of SS. Peter and Paul, with keys and sword; of another Apostle (or S. Benedict) with a scroll, and an abbot, no doubt meant for the same Bartholomew: on the spandrels reliefs of an abbot kneeling with a Gothic model, (intended, no doubt, for this very altar,) which he presents to S. Paul, a figure on the other side of the arch; Adam and Eve after the fall, the Deity appearing to them within a nimbus; Cain and Abel with their offerings—a hand, to indicate the favour of Deity, being seen over the head of Abel; also two crowned kings, (David and Solomon?) each with a scroll. The following quaint lines are read on a tablet above the arch fronting the nave:—

"Anno milleno centum bis et octuageno
Quinto, summe Deus,
quibus hic Abbas Bartolomeus,
Fecit opus fieri,
sibi tu dignare mereri;"

the names of the artist and his assistant being read on tablets at other sides.

In the rich adornment bestowed on this beautiful baldachino no part even of the interior has been forgotten. On its vault are cherub-heads; on its marble panels inlaid figures of stags and peacocks; at the angles adorning angels, with censers and holy water.

The ancient S. Paul's suffered much from earthquake, A.D. 801, and on that occasion, probably, lost the ceiling covered with gilt bronze plates, of which Prudentius speaks, "*Subdidit et parias fulvis laque-*

aribus columnas;" afterwards replaced by bare rafters, without any ornamentation; and finally (in the late restoration) by the flat ceiling of coffered woodwork, profusely gilt, which certainly was *not* seen in the primitive Roman basilicas. Even before the restoration of S. Paul's in our own time, the antique had lost much of its pure mediæval character. Sixtus V. removed the inlaid marble ambones and altar-screens that advanced from the sanctuary into the nave; and also the later-added screen, with twenty porphyry columns, that divided the apse from the transepts, forming another choir, in plan different from the original one. At the same time also was filled up the marble chamber, with stairs leading from the tribune to the confessional below the high altar, constructed with great magnificence by Leo IV. A portico, with massive colonnades, (the *paradisus*,) surrounding a quadrangle in front, was destroyed by earthquake in 1348, except the inner arcade corresponding to the façade, and five columns on the opposite site, near the Tiber shore, left standing till about the middle of the seventeenth century; the whole finally replaced by an ill-designed and ponderous portico, in modern style, 1725.

The restored S. Paul's, with all its blaze of splendour, and much as we must admire the stately effect of its quadruple colonnades, is a monument of the decline of sacred architecture, evincing the total incapacity of modern Rome to restore either the creations or the spirit of mediæval catholicism. We might dwell upon one among many sufficient proofs of this hopeless deterioration, in the anomaly of the immense baldachin on giant columns of Oriental alabaster, (modern Italian style,) *surmounting* the smaller but far more finely artistic structure of the thirteenth century over that high altar—both, indeed, rich and beautiful, but in their juxtaposition most unsuitably contrasted, and mutually destroying each other! Perhaps, in such illicit contrivance of *two* canopies to the same altar, the architects never thought of the *other* contrast they were suggesting, namely, between the ritual significance of the older and later structures; for the antique, so much smaller than the modern, could not have sufficed for the dazzling illuminations of a benediction, as now ordered; and it becomes evident to the inquirer that the ascendancy given to the idea of the Sacrifice above that of the Sacrament, and to the spectacular above the congregational worship of communicants round the sacred table, has led to the gradual alteration of essential parts even in the sacred edifice. We might cite proofs and results of this change in the canopy of the fourteenth century at the Lateran, forming a shrine for relics above the high altar, and much ampler than those of earlier date; the still larger one raised by Benedict XIV. at S. Maria Maggiore; and the largest and loftiest of all placed by Urban VIII. over the high altar of S. Peter's.

The cloisters of S. Paul's, similar in beauty and style to those of the Lateran, present one of the most exquisite examples of Roman mediæval work. Begun by the Abbot Peter of Capua, who held office here from 1193 to 1208, they were completed by his successor, John V., abbot from 1208 to 1241.¹ Nothing could be more graceful than the fairy shafts of the coupled colonnettes, various in form, spiral,

¹ The chronology of the abbots of S. Paul's (from 936 to 1433) is given from a Vatican MS. in the interesting work on this basilica by Mgr. Nicolai.

fluted, and mosaic-inlaid, that sustain the arches, whose narrow span corresponds to the slightness of those delicate supports; nothing more richly fantastic than the cornices and bands of mosaic frieze carried above. It is through the multiplicity of parts small in scale, and the fine harmony preserved amidst great variety, that an effect so striking is here attained. Anastasius speaks of several monasteries, both for monks and nuns, that clustered round the ancient S. Paul's, as formerly round S. Peter's; and the same writer mentions a general repair of these buildings by Gregory III., about 716. Before the Benedictine restoration in the tenth century, we read that the establishment of that order had been left almost deserted, and its buildings in incipient ruin. The actual monastery, a plain, gloomy-looking pile, with no one feature of architectonic note, except in that beautiful cloister, escaped almost unscathed from the fire in 1823, and is the winter residence of the Cassinese Benedictines, first located here in 1422 by Martin V. The riband of the Garter, and the well-known motto introduced in the shield of this abbacy, whose device is a hand, grasping a sword seen in different parts of the building, remind us that S. Paul's was under the patronage of the kings of England before the Reformation, as the Lateran is still under that of the French, and S. Maria Maggiore under that of the Spanish, crown.

The recent restoration of the extramural *S. Lorenzo* has been carried out by the architect Vespignani, in better style than many such works to which Rome's churches have been subject in recent times, though not, indeed, without prejudice to some olden features. Absolutely Vandalic was the proceeding that sacrificed a lateral porch with columns and mosaic decoration—one of those beautiful works of the thirteenth century due to the Cosmati family, which was destroyed in order to give place to a new sacristy! Nor can one commend the filling up of the narrow-arched windows, and the opening of others much wider, though similar in form, along the lateral walls. Another novelty, also to be regretted, is the complete repainting of the curious frescoes, now entirely renewed, on the walls of the atrium, a frieze carried above, the Ionic colonnade of which is adorned with small mosaics, heads within circlets of S. Laurence, Honorius III., two females, (whom Ciampini identifies as S. Cyrilla and her mother, Tryphonia,) of the time of that Pope Honorius, and only noticeable as indicating the deep decline of art in this sphere.

The history of this basilica is singular and complicated. It appears that two churches, both beautiful and famous from ancient time, existed anterior to the buildings of Honorius III., who added the present nave and aisles, and the portico with columns, under a heavy penthouse roof. One of these churches is at least as ancient as the fifth century, when it was enriched by donations from Pope Hilary; and the other is mentioned as already well-known in the eighth century by Anastasius, telling us that Hadrian I. constructed the *major* basilica to which it was annexed. The church ascribed to Pelagius II., and in which the body of S. Laurence was laid, appears, from early evidence, to have been a still older building, only renewed and amplified by that Pope in the sixth century; afterwards styled *speciosior*, on account of the splendour with which Pelagius invested it. To that

"major" basilica, ascribed to Hadrian I., pertains the great triumphal arch, (adorned with mosaics of the sixth century,) which, having terminated the nave of the primitive church, finally became an intervening member between that compartment and the presbyterium, when the whole earlier structure was converted into the choir of a much larger basilica, under Honorius III., about A.D. 1216. Ciampini (*de Sacris Ædificiis*) supposes that the entire presbyterium, with its two stories of classic colonnades, marble throne, and intarsio pavement, may be ascribed to Hadrian I., his renovation, namely, of Pelagius' church; and that the former Pope first effected the change by which this basilica was reversed in plan, so that the sanctuary became eastern, the chief portal western, the opposite having been its original disposal. Over the archivolt, on the inner side of the chancel-arch, are now read the last two lines alone of a metrical inscription, recording the later works, (given in full by Gruter,) and which reads in English: "Once a Levite, thou didst endure martyrdom in the flames; justly, therefore, is venerable lustre now restored to thy temple."

Another metrical epigraph, (disappeared, but also found in Gruter,) mentions a restoration by Galla Placidia at the request of S. Leo I., its first lines identical with those still read over the chancel arch at S. Paul's:

"Gaudet Pontificis studio splendere Leonis
Placidie pia mens operis decus omne pater(ni);"

and a recent writer, Fabio Gori, "*Porta e Basilica di S. Lorenzo*," ingeniously sustains that the sense of two other lines in this verse,

"Angustus aditus venerabile corpus habebat,
Hunc, ubi nunc populum largior aura capit,"

may imply, not (as others assume) that the declivity behind the building had been cut away in order to enlarge its plan, but that the whole was sunk to lower level and raised on new foundations, in the fifth century, so as to include the tomb of S. Laurence, previously accessible only by descent into the catacombs below this church. In the course of time, (at what period is uncertain,) the crypt became in the greater part filled with soil, and the tomb chapel consequently inaccessible save on one side—that where stands its altar. In the actual chancel the antique columns of fluted white marble, with Corinthian capitals, some beautifully adorned with trophies amidst the acanthus leaves, spoils no doubt from classic antiquity, are still in their place, connecting the upper with the lower level. It is the restoration of the primitive crypt to its original state, and the disencumbering of the sepulchral chapel under the high altar that constitute what is most praiseworthy in the works lately finished.

The novelty now most striking in the view of the exterior, is the painting above the portico, in fresco imitating mosaic, (to be ultimately executed in that more enduring art,) by Caponari, a pupil of Podesti, representing the Emperor Constantine, and the popes Honorius III., Pius IX., Sixtus III., and Hadrian I., the first two holding small models of this church; and above on a frieze, half-lengths of the SAVIOUR, SS. Stephen, Laurence, and four other saints. Other

paintings recently finished and well conceived are the frescoes by Fracassini, the most successful of modern Roman artists, over the chancel arch, the Virgin and Child between two archangels, with SS. Laurence, Stephen, Justinus, and Ciriaca, the matron to whom belonged this site known as "Campus Veranus," where catacombs were opened in a primitive period, before the building of the church.

Another novelty is the colouring of the hitherto bare rafters under a triangular roof, but this is in accordance with ancient types; also the tinting of the round-arched choir windows in a common-place geometric pattern—glass-painting, in fact, being an art never carried to perfection, and to this day rare in Rome.

Descending into the ancient crypt, we may enter the isolated chapel where the two martyrs repose in an enormous sarcophagus of Phrygian veined marble, around which extends a graceful colonnade, forming three aisles. There is a solemn simplicity in this semi-subterranean architecture; and the dim light accords with its quiet, pure character. Beyond this we enter a transverse nave, with a small altar at each end, and three vaulted niches, two of which contain frescoes brought to light in the recent works, curiously archaic, and supposed to be of the tenth century.¹ On the walls are set some ancient epigraphs, also recently discovered in fragments, and restored so as now to be easily read. A community of Capuchins have been placed by Pius IX. in the cloisters, long previously deserted; and among the renewed celebrations at S. Lorenzo, I shall remember one I attended in the golden light of a summer evening, when the sacred interior was illuminated by numerous tapers on altars and in chandeliers pendent between the antique columns; but no paltry decorations marred the effects of architecture, a plain, deep-toned chant, the "Litany of All Saints," accompanied by subdued strains from an organ being heard during the exposition of the Host, the whole rite harmonious with the character of the fine old edifice, and suited to inspire holy meditations in such a scene.

Considering Art as an illustration to the story of mind, we cannot pass unnoticed the frescoes in this church's atrium, so full of meaning and fraught with the spirit of the past, works classed among productions of the Græco-Italic school in Rome, and either of the period of Honorius III. or but little later in the thirteenth century. We may begin with those on the right as we enter. A holy hermit was at prayer one night in his cell, when strange noises like the shouts and tramp of horsemen passing in tumultuous haste, aroused him to ask, leaning out of his window, who thus disturbed his meditations? "We are demons," was the answer; "the Emperor Henry has just expired, and we are bent on our object of taking possession of his soul." "I conjure thee," said the hermit, "to appear again to me on your return, and announce how you have fared in this serious undertaking." The promise being given, that phantom troop swept by; but the night had not waned before similar noises again were heard by the hermit, this time with a sound of violent knocking at his door. "Now tell me," asked the holy man, "how has it fared with the emperor?" "Desperately ill," replied the same demon, speaking from his point of

¹ Noticed in a former paper.

view; "we came just in time; the emperor had that moment expired, and we began to assert our claims, when his good angel appeared, bent upon saving him. Our contention was long, but at last the angel laid the good and evil deeds of Henry together in a balance, after which, for a time, to our great joy, we saw that on our side the scale sank visibly to the ground, but all at once up came that roasted fellow, (thus did the evil one designate S. Laurence,) with a heavy golden pot in his hand, which he threw into the opposite scale, so that the other was made to kick the beam. We were thus forced to depart in shame and confusion; and I could only vent my rage on the golden pot, one handle of which I broke off." After this discourse the demon troop departed; and the hermit scarcely waited till morning to start for the nearest town, where the emperor had passed his last days. On arriving he learned that Henry II. had expired precisely at the hour of the first apparition before his cell, and that a gold chalice presented by Henry to the church of S. Laurence in that town, had been found to have unaccountably lost one of its handles.

This story is represented in all its acts. We see the emperor offering a chalice to a priest before an altar; again, seated at a banquet with a company of pilgrims: giving orders to troops, as about to march for battle; again, in totally different circumstances, do we see the emperor laid in death on a bier amidst funeral solemnities; next follow the supernatural details after his decease, a group of demons contending with a single angel, whilst a little imp endeavours to trip that celestial antagonist, who weighs the good and evil deeds in a balance, on one scale being written the words, "*Opera bona quæ fecit*," on the other, "*Opera mala quæ fecit*;" in the next scene the better cause triumphs through S. Laurence's interposition with the chalice in hand; and again do we see the demons passing through a wild mountain-region before the cell of the hermit.¹

On the left are frescoes illustrating another legend. About A.D. 1062, lived in the S. Lorenzo monastery a pious sacristan, who used daily to rise long before matins in order to pray at the altar. While thus engaged one morning before light, he beheld three persons vested as priest, deacon, and subdeacon, followed by a numerous company of various degree, passing through the aisle slowly and silently up to the high altar, where solemn mass was celebrated by the priest, a man of lofty stature and venerable aspect, the others attending with most devout recollectedness. After gazing in awe-struck wonder on that scene, the sacristan drew near to him who had acted as deacon, and inquired as to those mysterious personages. "He whom thou seest vested as a priest (was the answer) is the apostle S. Peter; I am Laurence, who on Wednesday in such a year, the day that our Lord JESUS CHRIST was betrayed and condemned to death, did suffer such great

¹ Henry II., far from leaving a guilt-stained memory, was a canonized saint, deceased in 1024; and, about a century after his death, exalted to the honours of the altar by Eugenius III. He had desired to abdicate and enter the cloister, but was dissuaded by the sensible exhortations of an abbot; and finally, it is said, made a vow of chastity, being a married man at the time. A somewhat different version of this legend is given by Baronius, A.D. 1056.

torments for love of Him ; and in commemoration of my martyrdom have we all come this morning to celebrate the rites thou hast witnessed : the subdeacon is the proto-martyr Stephen ; the ministers are apostles, martyrs, confessors, and virgins, who have desired to do honour to me at this time in remembrance of my martyrdom ; and in order that this solemnity rendering such honours to me may be known throughout the world, I have desired thou shouldst be witness. When it is day, thou wilt present thyself to the pope, and enjoin on him, in my name, to repair to this church with his clergy, here to celebrate mass, and grant to the faithful such perpetual indulgences as he may deem fit." "How will they believe in my words unless I give some sign of the truth of this vision ?" asked the sacristan ; on which the saint took the cincture he was girt with, and bade him show it as sure testimony that these things were true. The abbot being informed of this apparition, and aware that it had been vouchsafed to a holy man, went with all his monks to the pontiff, (Alexander II.,) in order to report what had been seen and heard. After taking counsel of his cardinals, the pope set out with a procession to this church for the enjoined observances. On the way was met a funeral train, and in order to test the miraculous virtues of the cincture given by S. Laurence, the holy father laid it on the body borne for burial, which so soon as touched by it became instantly reanimated. Having celebrated mass, the pontiff conceded an indulgence of forty years to all who, penitent and confessed, should visit either this or any other church dedicated to S. Laurence, every Wednesday in the year, (Piazza, Menologia.) In the frescoes in the same atrium we see a complete illustration of this legend : the sacristan in white monastic habit, kneeling before the phantom company on their way to the high altar ; the apostle and martyrs, in sacred vestments, advancing amidst worshippers to perform that midnight mass : the white-robed monks on their way to the papal palace ; their audience of the pope, to whom they tell the story, kneeling before him ; the pontiff conferring with the cardinals ; the procession to S. Lorenzo met by the funeral, and the resuscitation of the dead man by means of the cincture ; lastly, the papal mass, with a vision of souls in purgatory, above whom hovers one of those spirits set free by virtue of the Eucharistic sacrifice. The primitive belief in this story, at least the fidelity to observances founded upon it, is still manifest in the pious practice of visiting this basilica on Wednesday mornings, whatever be the season, to attend the masses for the dead, celebrated before sunrise in a crypt chapel reached from the northern aisle.

The other frescoes on these walls of the atrium illustrate the story of the transfer of the relics of S. Stephen, originally brought from Jerusalem to Constantinople by the Empress Eudoxia, A.D. 439 ; and, about 557 obtained by a Papal Legate for Rome. Legends state that when the body of the proto-martyr was laid here beside that of S. Laurence, the latter moved to one side, giving place to so venerable a companion in death ; also that when the shrine was opened during the progress of the buildings under Pelagius II., by workmen who unexpectedly came upon the precise spot, long forgotten, all were punished for the unconscious sacrilege by death within three days following, though none had dared

even to look upon those martyrs' relics. But in the "*Legende del Secolo XIV.*," is another version of this story. The Empress Eudoxia, wife of Valentinian III., being tormented by a devil, her father, Theodosius II., sent for her to Constantinople that she might be healed by touching the relics of S. Stephen. The demon announced that he would not leave her unless S. Stephen himself came to Rome, and it was consequently agreed that exchange should be made between the relics of S. Laurence at one city and those of S. Stephen at the other. The body of the latter having arrived in Rome, the demon was cast out of the empress, and the Greek emissaries were proceeding to remove the body of S. Laurence, when they all fell down as dead; after some hours, however, they were restored through the prayers of Pope Pelagius and the Roman Clergy, but all died *de facto* within ten days, and all the Romans who had counselled the exchange were struck with frenzy, only to recover after the two martyrs had been quietly laid under the altar of this basilica in the marble sarcophagus, where they still repose in its now restored crypt.

C. J. H.

THE HANDBOOK OF ENGLISH ECCLESIOLOGY.

[We shall probably best answer the object which our correspondent has in view by printing his letter in full.—Ed.]

To the Editor of the Ecclesiologist.

Oct. 21, 1867.

REVEREND SIR,—The "*Handbook of English Ecclesiology*," published by the Ecclesiological Society, comes so nearly to the full realization of all that one can wish for in a handbook, that I cannot refrain from mentioning one or two points in which I think its usefulness might be still further secured. For some reason which I cannot explain (unless it were by oversight) all notice of stained glass and wall-painting has been entirely left out; yet surely it is as important for the ecclesiologist to understand these as tombs, brasses, or in fact, anything else whatever in a church. Mr. Winston's book would suggest the materials for the former, and an abstract, stating the differences of style (as is done in the case of architecture) with specimens, would not take up much room.

But I should explain that the whole work might well, I think, be enlarged throughout without destroying its character as a handbook—while its usefulness at the same time would be vastly increased. I would at once divide the work into two volumes; reserving what is now the Appendix for a separate volume to itself, greatly enlarging it. Such a list, to be of any use, requires to be so full as to contain almost all the really interesting specimens. The Appendix, as it is, though on a most excellent plan, strikes me as being too meagre. I will only add that the thorough usefulness of a work of this kind is of far

more importance than its size ; and that, twenty years having elapsed since its publication, there cannot but be many matters of detail of importance which might well be added ; I am speaking now more especially of what I would make the first volume. The following are a few rough notes made at random by way of illustration :—

Page 35. A list of the most striking specimens of Tudor architecture might well be given ; and would be, in fact, quite in place in a scientific handbook of an historical subject.

61. *Aumbrye*—more particularly common also in transepts. With a rebate in the masonry for the thick door to fit into. Very frequently oblong, about twice as wide as high (All Saints, Winterton, Lincolnshire.)

86. Would not a better instance of a dormer window be Chapel Cleeve, Somerset, circ. 1350 ? (“ Parker’s Concise Glossary,” p. 95.)

101. Mention of groined wood roofs omitted. A magnificent one of Middle-Pointed date is that on the choir at Selby. And is not the Lady Chapel roof at S. Alban’s of this date ?

106. The exceedingly fine pulpit at Shrewsbury Abbey is not mentioned.

129. A very large Caroline font at Wakefield ; another at Sandal Magna, Yorkshire.

148. The western towers of Beverley Minster are not mentioned amongst the Third-Pointed ones !

149. No mention of cathedral churches where more than three towers, as at Peterborough.

155. There is a road through the tower of S. Magnus, London Bridge.

190. *Anglo-Saxon crosses*—an account of these would add greatly to the interest and value of the book. Also of the dead light ; where last used ?

193. *Masonry and Pointing*.—The character of the old should certainly be explained, as opposed to the wretched modern corduroy dressing and tuck pointing.

212. *Commandments*.—Painted in fresco on walls of Royston church, Yorkshire ; the creed in a spandrel on the north side of the nave, the commandments and the Lord’s prayer here and there on the chancel wall (in black letter,) evidently original.

216. Those curious chests are not mentioned, which were evidently made of one piece of timber—the bowl of a tree. There is one at Selby Abbey church.

225. Crosses might be classified as to date.

230. *Classical mural tablets*.—The leading character of these might be well given—so as to give completeness. The tea-urn and tablecloth type, black-edged visiting card type, &c. &c.

232. Is not the ecclesiologist concerned with military and civil costume, if it enables him to understand ancient ecclesiastical monuments ? This part might well be amplified, especially in the direction of “ civil costume,” of which Alan Flemyng’s tomb at Newark is a splendid example.

237. Why not quote the passage from S. Bruno of Aste ? To refer

to it is most tantalizing to those who live in a town which contains no other library than that of a mechanics' institution.

238. Refer to a late instance, such as Durham, where vestments were used.

243. Legends held in the hand are not mentioned.

246. *Rare brasses with English inscriptions*.—One in S. Peter's church, S. Alban's; a Tudor rose, with "ecce" in the centre, and a verse around, "Lo al y^t er I spāt y^t sō time had I," &c.

259. Why not give a few characteristic later inscriptions? such as

"Near this place lies Thomas Johnson . . . From his early inclination to fox-hounds, he soon became an experienced huntsman. His knowledge in his profession, wherein he had no superior, &c."

Or,

"Here Johnson lies; what hunter can deny?" &c.

in Mr. Armstrong's paper on monuments (date 1744.)

Also an example of the "Descended from an honourable family . . . of wonderful patience and resignation, &c." class.

263. There is an interesting sacristy in Royston church, Yorkshire.

One more suggestion, and I have done. It is, that reference should be given in the case of all the more important subjects to the best works for the student, who wishes to study the subject more in detail, to consult.

The book is so admirable on the whole that one cannot help regretting it should be rendered less useful in the effort to make it small. I—and I feel I say what many others must feel—should sincerely rejoice to see a new edition on the scale I have mentioned at the beginning of my letter.

Your very obedient servant,

A. B.

S. JOHN'S LUTHERAN CHURCH, STUTTGART.

(From the "*Christliches Kunstblatt*.")

ON the 30th of October, 1866, in presence of the king and royal family and a large concourse of spectators, was laid the foundation-stone of a new church in the capital. Stuttgart has a population of 65,000, and with the addition of three adjoining hamlets, 70,000 souls, (of whom 50,000 are of the "Evangelical" Church,) and has possessed since the fifteenth century only three large churches,—the Capitular church (*Stiftskirche*), the Hospital, and S. Leonard's churches, besides the chapel of the Alten Castle, a very small garrison church, a prayer-room in the orphan house, another for the small Reformed Community, a recently built Anglican church, and in each of the above-named three hamlets also a church of moderate dimensions. Among these, that at Berg under the reign of King William was beautifully re-erected in the Gothic style from the designs of the Oberbaurath von Gaab, and that at Heslach at a later period was replaced by a larger church, over the building expenses of which the authorities have been disputing for many years. The three large churches of the city, built in the later Gothic style, were founded

under Count Ulrich the Well-beloved of Wurtemberg; the Foundation church in the Tower; the Hospital church, an appurtenance of the Dominican cloister in the neighbourhood in the tournament field, where is still to be seen the memorial stone set up by John Neuchlin, "sibi et posteritati Capionem," in the year 1501; while twenty years later, in consequence of his quarrel with the Dominicans of Cologne, he found a last resting-place in S. Leonard's church.

As long as Stuttgart had scarcely 20,000 inhabitants, the existing churches were found sufficient. But within the last ten years the surprising increase in the population caused the need of greater church accommodation to be felt more and more. In 1851, not long after the introduction of the Presbyterian establishment into the Wurtemberg church, the Gesamt-pfarngemeinderath began to collect voluntary contributions for the building of a fourth "Evangelical" parochial church. The collection was, however, insufficient for the purpose. Under these circumstances, in 1850 a number of the townsmen and government officials formed a society which undertook not only the collection of periodical contributions, but also the building of the church itself.

The site of the new building was for a long time the subject of discussion. It was unanimously agreed that it should be erected on the south-western side of the city, the chosen spot for architectural display during the former generation. At first, a site had been thought of near the so-called Silberburg, at the junction of the Marien and Silberburg Streets, where the church and its tower would have overlooked the lovely valley of Heilach. So many obstacles, however, opposed this plan, that the committee welcomed with joy an offer of the town authorities to concede to them a tongue of land stretching into the Feuer lake on its north-westerly side. This plan was assented to at a general meeting of the society in 1863. The Society for Promoting Christian Art in the Evangelical Church of Wurtemberg had already been requested to furnish a programme of the building, and this Society immediately recommended for the task the Oberbaurath Leius of Stuttgart,—an architect well worthy of the distinction. The approval of the programme was followed by the commission being definitely entrusted to the said architect in March, 1864, and in February, 1865, his proposed designs were accepted. The eligible nature of the ground gave rise to the idea of furnishing the new church with transepts, and thus giving it the form of a Latin cross. The three older churches in the town are of an oblong shape, the nave stretching into the choir. The Foundation church is the largest of them, (not in length, for in this it is equalled by the Hospital church,) but in breadth along both sides of the eaves (*Traufseiten*), chapels being also annexed to the aisles. The great depth of the choir of these three churches—above 60 ft.—was the reason why the high altars situated at the extreme end were after the Reformation removed, as being too far from the congregation, and replaced by new altars erected in the nave. Thus these deep choirs came only to be occupied by monuments and benches, and their liturgical significance to be lost; whilst in other Swabian towns, as Esslingen, Hall, Heilbronn, and Ulm, the high altars were left in their places for certain acts of worship, and others erected just beyond the choir. Unfortunately, the organs had in like manner been placed in the Stuttgart chancels, out of which, however, in the course of this century they have been again removed.

The galleries of the three churches are also an innovation since the time of the Reformation. After measuring the area of the fourth church, S. Leonard's was taken as a starting point, and the number of 1,300 fixed sittings settled upon. (S. Leonard's has 1395, the Foundation church 1142, the Hospital church 1275, but by means of moveable benches the number of sittings is made to amount in the Foundation church to 2102, in the Hospital church to 1710, in S. Leonard's to 1792.) The building was not to exceed 200 ft.

in length, and 90 ft. in breadth ; its orientation to be strictly observed, and the architectural style of the old churches to be adhered to, avoiding the overlading of the later Gothic period. There were to be chief entrances on the south, north, and west sides. The tower was to be placed over the west portal ; the lower projection to be formed into a porch rising above into an open spirelet. The altar was to be placed in the fore part of the moderate-sized chancel. Provision was to be made in the west gallery for receiving the organ and a larger choir of singers. Along the side walls a gallery was to be carried, its formation, however, to be brought into architectural harmony with the rest of the building. The ascent to the galleries was to be beyond the space allotted to Divine worship. Finally, it was decided to furnish the church with the means of monumental construction, heating and lighting, for which purposes the necessary space was to be prepared underground.

By these resolutions the entire plan of the building was settled. The architect determined to choose for the pulpit the most favourable position possible to suit the proportions of a church built with nave, aisles, and transepts. The pulpit ought not to approach the gallery. The intention would be best carried out by a triple-aisled arrangement (*dreischiffige anordnung*) of the transept itself. The four pillars at the crossing point would be detached (*freigestellt*) so that the south-eastern one might contain the pulpit. By this arrangement the preacher would have the fewest possible hearers behind him. A further advantage of this triple-aisled arrangement of the transept consists in the facility of bringing the gallery stairs down into its four corners. Whilst the south and north entrances into the church find their most natural place in the middle of the cross gable (*kreuzgiebel*) the most convenient ascent to the stairs would be from the vestibule lying behind that entrance. The principal portal on the west side of the church touches the wide opening where Gutenberg and Herman Streets meet. Whilst this large commanding portal leads through the tower into the nave, the two aisles possess each an entrance on either side of it. These three doors open into one common vestibule, from both ends of which stairs lead up into the gallery ; so that none of the entrances into the interior lead direct into the open air.

Across the length of the church, without the chancel, stretch eight arches, of which the first is over the vestibule ; from the fifth to the seventh, they touch the transept ; the sixth between these two, doubling the width of the nave, is larger than the others. Over the eighth arch projects the chancel to the east in the undiminished width of the nave, and forms three entire and two shortened sides of an octagon. As the chancel contains only the altar, it is quite large enough for the needs of "Evangelical" worship. The galleries, which are accessible by means of six staircases, rest on vaults. They stretch from the one side of the chancel arch, follow the whole compass of the inner building, and end on the other side of the chancel arch. The middle pillars alone serve for their support. Whilst they do not touch the chief pillars (*hauptpfiler*) they describe an octagonal line, and require here certainly some further points of support ; they leave in the middle space of the church a wide opening, in which from all sides streams abundant light. Close upon the chancel is the vestry, where ample space remains for ante-rooms and closets. The aisles receive under the galleries their own light, and in a clerestory over the roofing of the aisles falls through especial windows still further light into the middle space. The tower rises in the form of a pyramid 70 ft., and reaches with its floriated cross a height of 195 ft. In the side view the upper and under row of windows allow the construction of the aisles to be guessed at. The path round the border of the gutter turns again at the arms of the cross and cuts the aisles off from them. Behind the roofing of the aisles and rising above it is the wall of the nave furnished with a row of windows bounded by upright pillars, and above at

the termination of the roof having a gallery, which unites with the path round the tower running at the same height.

The roofs of the nave are in a lower position than the roofing of the clerestory, and offer this advantage, that viewed from the town-side, the upper portion of the tower is not so much hidden as if the roofs were of equal height. Above all, the manifold variety of lines seen from the lake and westward has a favourable effect, and has been conceived like the inner arrangement of the building in a clear and simple manner; the connection of the forms of the exterior will appear as an equally harmonious and necessary whole.

In the course of the summer of 1866 the foundation was dug, and only the warlike circumstances of the time prevented the ceremony of laying the first stone from taking place, as had been settled, on the Feast of Trinity. After a motett of Immanuel Faltz, which the Society for Classical Church Music executed, Dean Gerok preached on the text, Ps. cxviii. 24, 25; then "Ein feste Burg," from the four-part pieces of Lucas Osiander; a speech of the Lord Mayor Seck; an address from the Building Society. Then on the foundation stone was laid a parchment containing the account in writing of the origin of S. John's Church, also a copy of the Holy Scriptures, the Augsburg and Wurtemberg Confessions, the symbolical books of the Evangelical Lutheran Church, the hymn book, some statistical writings, photographic views, coins of the Kings William and Charles, corn and wine of the current year, 1866 (also wine of 1865.) First the King, then the two Queens, gave the hammer-stroke.

During the ceremony the church bells rang, and the chorales, "Bright shines the star of the morning," and "Sleepers, awake!" were performed on wind instruments. The ceremony terminated by an impressive short prayer from Dr. von Kapff, the Stifts-preacher, and the united "Now all thank God" of the numerous assembly.

S. MAURICE, COLOGNE.

Translated from the "Organ für Christliche Kunst."

THE church of S. Maurice, built from the plans of the architect, Vincent Statz, and to be considered as one of his richest and most successful productions, which will bear future witness to his power in the treatment of mediæval art, received in the latter part of December an imposing completion. The statue of the saintly warrior, Maurice, ten feet high, and formed of sandstone, was placed as a crowning ornament on the summit of the tower. The sculptor, Fuchs, admirable alike for his present performance and his future promise, executed this statue from a sketch by Professor Steinle. This statue, in visible accordance with its aim, is architectural in feeling, without any soft play of lines; but no stiffness offends the eye, for over the gilded collar is thrown a warrior's cloak, the not too ample folds of which give life and movement to the heavy mass of stone. The warrior bears a sword in his broad belt: his right hand is laid on his breast in confession of Christian faith, and with the left he leans on the long narrow shield before him. His bearing has thus something of military severity, tempered, however, by the slight upraising of the head and his trustful

far-off gaze. The gilded hair waves in luxuriant abundance round the nobly-formed head, and at a distance has the effect of a nimbus. The whole statue breathes a lofty dignity, combined with Christian devotion and gentleness. The artist, visibly fired by the effort to attain in every new work a higher step on the ladder of perfection, has especially by his happy conception and execution of the four figures of the Evangelists in the transept of Cologne cathedral, drawn upon himself universal attention. It was a daring but noble enterprise, worthy of high activity, thus to infuse into the spirit of decaying art those marvellous charms of the mediæval period, expressed in their fullest development by the old figures of the Apostles in the chancel, which have for centuries riveted the eyes of the beholder. Unwearied study and a loving absorption in the works of the old masters united to a disciplined and artistic tact, which penetrates the secrets of form in its most delicate curves, have enabled this young master to produce in the four Evangelists noble companions to those lofty models; not stiff miserable copies, in which painful effort is visible, but figures conceived in the spirit of Christian antiquity and treated with a tender feeling for attitude and drapery, in such wise that while the ancient models were the inspiration and aim and type, these new creations bear in themselves the stamp of an original spirit. When they were raised on the lofty pillars of the transept, the tongues of the timid and the envious were silenced; a great stake had been played and won. There are now in the studio of this artist, awaiting their speedy production, four finished models of the fathers of the Church: S. Gregory, S. Jerome, S. Augustine, and S. Ambrose, which will serve for the perfect completion of the transept. These are executed with the same carefulness of artistic design, and the same understanding of mediæval correctness of style. As on the canopies over the Evangelists, figures of angels with musical instruments are represented; so on the canopies over the fathers of the Church will be singing angels. Preparations are being made for their erection, which may be carried out towards the middle of the year. Equally honourable mention is deserved for the already known *relievo*, by the same artist's hand, over the portal of S. Castor's church in Coblenz. It represents the Blessed Virgin on a throne with the Holy Child; on the left hand, Louis the Pious, laying his sword and orb and crown at her feet; and on the right, Riza and Bishop Hetti, the founder of the church.

A word may be said in passing about the species of stone, from which all these works have been fashioned. This stone is the *pierre d'Allemagne*, procurable from Louis Elven (Frankenplatz, No. 8;) it comes from Normandy, where it is especially applied to all building purposes, and where its weather-proof qualities have been officially tested. Externally it is a finely-grained lime-stone, of a beautiful warm tone, soft enough to be cut clean with a fine saw, and to be easily worked with the chisel, but hardening considerably with time. The stone can be procured in any required dimensions, even to blocks of several hundred cubic feet, and for its well-known superiority to other materials is justly esteemed, and has been applied to various purposes. For the cathedral of this city, for which Elven furnishes the stone, it has been exclusively employed

in the construction of canopies, slabs, &c., both in the interior and the exterior. It is also much used for altars by the chief architect of the diocese, Statz; by the sculptors, Fuchs, Bergner, &c. For the Walbrat-Riehartz monument, to be erected in the open air, Elven has furnished Herr Werres with a block measuring more than one hundred cubic feet. The chief city architect (Stadt Baumeister) Rasendorf will employ this stone for the tower of the Council-House in this city, and in like manner has it been selected by the overseer of the Board of Works (Oberbaurath) Schmidt for the tower of S. Stephen's cathedral, in Vienna. Professor Blaser, of Berlin, will also construct his figures (*Reminiscences of the Feast of Victory*), of this material if marble is not employed.

RESTORATION OF S. MICHELE, LUCCA.

IN none of the minor Italian cities can the architectural genius of the twelfth and thirteenth centuries, south of the Alps, be more advantageously studied than at Lucca, where almost every church presents the features characteristic of the same local type, to some degree borrowed from the Pisan, but more fantastic, redundant, and barocco. Along the basement story is a series of blind arcades with half-columns supporting round arches of narrow span; over the portals ornate reliefs, the Madonna and Saints, or other sacred groups, and figures of animals, sometimes preying upon others, in projecting brackets: above this basement story, two to four stories of open arcades with slight columns and similar round arches, the flat surfaces inlaid with coloured marbles, the capitals and spandrels adorned, in strange profusion with symbolic figures, human and bestial, dragons, griffins, &c. The church that pre-eminently represents this Lucchese style in its grandeur and peculiarities is S. Michele, whose situation in a large market-place is the most favourable, allowing us to walk round the entire structure. The first impression made by it partakes of astonishment, so picturesque, rather than architecturally beautiful, so imposing, yet so opposed to recognized rules, are its aspect and details. Four arcade galleries, the two higher considerably narrower than the two below, rise above the story of blind arches; over the chief portal are low reliefs on a horizontal panel, griffins, a female centaur, a double-tailed syren, and animals in combat; all the available spaces above those arcades, on capital, cornice, spandrel, are occupied by similar dream-like creatures in sculptured and inlaid work; on the apex of the gable-summit stands a quaint ponderous marble colossus of S. Michael transfixing the dragon, with bronze wings and gold-bordered vestments; and at the lower angles are two angels standing in Gothic canopies, their scale smaller, but both alike specimens of rude mediæval style. The flanks of the entire building, and the apse, are divided into two stories of arcades, the lower closed, the upper open, and with columns supporting arches, as on the façade, though more simple and classically designed, and there-

fore to be referred to a later period, that façade itself being assigned to either the end of the eleventh or beginning of the twelfth century—with more reason, it seems, to the latter date. The interior is also chaste and simple in design; its Corinthian colonnades supporting round arches; no redundant decoration, and the prevailing tone solemn.

Fergusson, in his "Handbook," after praising the general elegance of details, the fascinating effect *as a picture* of this architectonic whole, brings the accusation, not altogether unjust, against this church as "one of the most false and unmeaning buildings of the Middle Ages." Yet, allowing for all these serious defects, I must bear witness to the peculiar interest excited by S. Michele as among the things unforgettable after a visit to Lucca. It is architecture that exemplifies the northern imagination as it dominated in Italy after the Longobardic and Frankish conquests, little modified by the genius proper to the Italian mind. With special satisfaction I found that the works, not long since completed, for restoring this church, principally concentrated on the façade, have in no way prejudiced any essential characteristic, or caused alteration to general aspects save in the renewed brilliancy of that richly-fretted marble front. Colour contributing much to the effect of the Lucchese, as well as the Pisan churches, this renovation of marble and gilding will scarcely be regretted by critics or antiquarians.

C. J. H.

ANGLICAN CHANTS.

To the Editor of the Ecclesiologist.

SIR,—In Vol. XXVII., pp. 226—233, of the *Ecclesiologist*, you have printed, *in extenso*, a Report made by a committee of the Ely Diocesan Church Music Society on pointing the Psalter and Canticles; and at p. 276 of the same volume is printed a letter from your learned and accomplished correspondent "S. S. G.," on the same subject,—being, in fact, a criticism upon the Ely Report. Hence I am induced to send you a few remarks on the subject of pointing for Anglican chants, which seem to connect themselves naturally with the two contributions to which I have referred. In doing so I would only premise that I write rather as an inquirer than as a teacher, and shall feel most thankful to be instructed upon the questions which I propose to raise in this letter.

The principal question which I wish to ask—and if possible to answer—is this: Why is the Anglican chant divided and arranged in the way in which it actually is divided and arranged? The answer to this question may be expected to be interesting in itself, and also to have an important bearing upon the other question—How should the Psalter and the Canticles be pointed for Anglican chants?

Now I am not in possession of sufficient information concerning the

history of Anglican chants, nor do I know where to obtain it, to enable me to give a simple historical answer to the question which I have asked. One would suppose that the Anglican chant, being a comparatively recent musical production, would have an authentic history, and that its history would declare authoritatively why it is composed as it is, and not otherwise. For fear of being misunderstood, let me explain that the construction of the chant to which I refer is the recognized division into seven bars, three of which belong to the first portion of the verse chanted, and four to the second. This construction is highly artificial; it must have been adopted for some special reason: and I say that the history of the chant, if known, would probably reveal this special reason. Perhaps some one learned in such matters can throw a light upon this point; as I have said, I do not possess sufficient information myself, nor do I know where it is to be sought; moreover, certain reasons lead me to suspect that the actual knowledge on the subject is not very definite and clear.

First let me refer to the Ely Report, which you have been good enough to designate as "able;" and in doing so let me offer a tribute to the memory of the able and accomplished scholar to whom that Report was substantially due. It was nominally the work of a committee, and was signed officially by the chairman; but it was in reality (as the other members of the committee would, I am sure, willingly testify) the work of the late Rev. J. F. Thrupp, Vicar of Barrington, Cambridgeshire,—one whom (according to human judgment) our diocese could ill spare. Now this Report goes more carefully into the principles of pointing the Psalter and Canticles than has been done (so far as I know) in any other essay on the subject. The principles evolved may be true and valuable, or they may deserve the criticisms of "S. S. G.,"—this is not a point with which I am now concerned: what I wish to remark is merely this—that in the Report in question no reference whatever is made to the structure of the Anglican chant as having anything to do with the principles of pointing, although the knowledge and recognition of that structure would seem to have a very direct connection with those principles. The Report plunges at once *in medias res*, recites the various systems of pointing in use within the diocese, and contrasts them one with another, but without any attempt to approve or condemn by reference to the first principles upon which the chant is constructed: whence I conclude that the structure of the chant was probably not present to the mind of Mr. Thrupp, or to the minds of the members of the committee who acted with him.

Your correspondent "S. S. G.," in his letter to which I have referred, implies that the foundation of the Ely Report "is laid upon a mass of loose rubbish," and he does not believe that the principles from which the committee set out were the right ones. I am not going to argue the question between "S. S. G." and the committee, but I wish to quote from his letter the following passage, as bearing upon the subject of this communication:—"The next question, then, is, What is the normal form of an Anglican chant? The common idea, which the committee have adopted, is that the normal form of the

ending (there is no difference of opinion about the mediation, so far as I am aware) is as follows:—

(1) o | d d | d d | o ||

On the other hand, I beg leave to maintain that it is this:—

(2) o | d d | o | o ||

This difference of principle will, in many cases, lead to no difference of result; but still it is important." Your correspondent then proceeds to give reasons in support of his view, into which I shall not at present follow him; but I think I may draw two conclusions: first, that it would appear to be matter of controversy what the normal form of the Anglican chant actually is; and secondly, that "S. S. G.," who has evidently given much attention to the subject, cannot give any simple and plain reason for believing that the normal form of the chant is as he believes it to be.

I will now refer to another paper, in which this subject is partially dealt with, namely, that which was read by Dr. Dykes at the Norwich Church Congress. In that paper, which contains a great deal of most valuable matter, I find the following passage concerning the Anglican system of chanting:—"The Anglican system obviates both the difficulties I have mentioned. Instead of twenty different rhythms or metres, it has, with practical good sense, fixed on *one*, the most common, and perhaps most satisfactory, of all the ancient ones, and the best adapted to the general requirements of our language; a rhythm (as those who take interest in mystic numbers will be pleased to observe) having a sevenfold division—the former half of the chant containing three, the latter four members. So that you have your chant pointed once for all; and any chant will suit any Psalm."¹ Here, it will be observed, Dr. Dykes recognizes the sevenfold division of the Anglican chant; but so far from giving any simple explanation of it, seems to imply that the division may possibly be claimed as having a mystic value. Of course it may be said that it did not lie in the course of Dr. Dykes' argument to explain the origin and principle of the sevenfold rhythm; still, if the origin and principle had been matter of notoriety, I think he would hardly have written as he has in the above passage.

On the whole, I am led to suspect that the structure of the Anglican chant is one of the "things not generally known," and may be regarded as a fair subject for speculation. I wish to ask, therefore, whether that structure is not to be explained by reference to the words forming the English version of the *Gloria Patri*? If we regard these words as the type of verses which have to be arranged for chanting, we shall easily perceive that the Anglican division is not merely the most obvious and simple, but positively almost the only possible division of the words: "Glory be to the FATHER" is the first grand burst

¹ Page 307 of "Authorized Report."

of praise, and may properly be declaimed upon one reciting note ; “ to the Son ” completes the first of the two halves into which it is to be assumed that the verse, following the rhythm of the Hebrew Psalms and the invariable practice of ecclesiastical music, will be divided. Thus the first portion of the Doxology arranges itself thus :—

Glory be to the FATHER, and
to the
SON ;

the last word, *Son*, being emphatic, in order that it may strike the ear and the mind as co-ordinate with *Father*. And if the first half be thus arranged, the second necessarily follows as under ;

And
to the
HOLY
GHOST ;

Thus it will be perceived we arrive at the sevenfold division, and an Anglican chant runs thus :


 Glory be to the FATHER, and to the SON ; and to the HO - LY GHOST.

It may strike the reader, perhaps, that we have here the word *and* made an almost imperceptible element in the first half of the chant, and the same word made to bear the whole stress of the recitation in the second ; but this appears to be inevitable : the first half breaks itself up naturally and almost inevitably into three bars, as above ; and the question then arises, what is to be done with the second half ? Now we have the words *to the* common to the two halves ; the word *Ghost* corresponding to *Son* ; and the extra word *Holy*, which has a rhythm exactly corresponding to *to the*. Hence, if we have in the first half—


 to the SON,

we seem to be compelled to have in the second half—


 to the HO - LY GHOST.

We have thus the word *and* left over (so to speak) in the second half of the verse, and necessity compels us therefore to make this word do duty in the second half for the reciting sentence which occurs in the first.

Hence it seems to me that the structure of the Anglican chant and the rhythm of the English *Gloria Patri* are very nearly connected together, and that the latter has probably determined the former. Of this I am sure, that when once this thought comes into the mind, it seems to clear up many difficulties, and, to my mind at least, almost to demonstrate its own truth by its simplicity, and its adaptation to the phenomena of the case. I should be glad to know whether I have

discovered what other people knew before : if it be so, my apology for putting forward my notions must be this, that I have heard numberless discussions concerning Anglican chants and Anglican pointing, and yet have never heard any one refer to a view which seems to me to be of prime importance in determining the proper mode of dealing with the Psalter and Canticles.

Let me now for a moment recur to what "S. S. G." has said concerning the normal form of the Anglican chant. He rejects the notion, which he regards as the common one, and which has been adopted by the Ely committee, that the normal form of the second half of the chant is—

(1) 

and maintains that it is as follows :

(2) 

Of course, if the view maintained in this letter be correct, the Ely committee are right, and "S. S. G." is wrong. The arguments advanced by your correspondent may be found at length in the letter to which I have already referred: the principal one is this, that we must judge of the chants not merely by the treble, but by the other parts, especially the bass; and that in the bass the last measure but one is generally a single note. Now if this were a simple question of music, I would not venture to dispute with your learned correspondent "S. S. G.;" but it seems to me to be highly improbable that the question should be a simply musical one, and much more probable that the normal form of the chant should depend upon the rhythm of the typical set of words with which it was intended that the chants should be wedded. Hence the rhythm of the English *Gloria Patri* weighs with me much more in favour of form (1.) than "S. S. G.'s" musical arguments do in favour of form (2.)

There seems, moreover, to be a religious propriety in the view advocated in this letter, which makes me earnestly wish that it may be sound and true. The Psalter is the Church's book of praise; the daily Psalms are ushered in by the exhortation, *Venite exultemus*, "O come, let us sing unto the Lord;" and the *Gloria Patri* follows each Psalm, as being the conclusion, or moral, or epitome of each. And conversely we may say that the whole Psalter is an expansion of the *Gloria Patri*: each verse an application or example of that sacrifice of praise, which the *Gloria Patri* sums up in one sentence. What can be more appropriate, therefore, upon this view, than that the construction of this hymn to the Holy Trinity should determine the rhythm of all the verses of the Psalms? They *must* be submitted to *some* rule; they must be enslaved according to *some* fashion, in order that they may be bound by the sweet chains of music: what more suitable than that they should be compelled by a gentle violence to submit themselves to those rules which the *Gloria Patri* suggests?

The observations contained in the preceding paragraph lead me to

remark, that the view of the Anglican chant which I have been advocating appears to me to have an important practical application. If it be true that the rhythm of the chant is to be found in the words of the English *Gloria Patri*, then it would seem that the true key to the pointing of the Psalms is to be found in the character and arrangement of those words; and the more simply a pointed verse falls into the mould of the *Gloria Patri*, the better, it would seem, is that verse pointed. Now, if we describe the construction of the *Gloria Patri* in words, I think the description would be as follows:

Reciting sentence	trochaic foot	long syllable. ||
Reciting sentence	trochaic foot	trochaic foot | long syllable.

To point a verse, therefore, we must first cut off from the end a long syllable; then one or two trochees, according as the portion pointed is the first or second part of the verse; and then leave the remainder as the reciting sentence. But the application of this rule will manifestly require modifications. In the first place, with regard to the emphatic monosyllable at the end, there is often no difficulty: thus in the *Venite*—

glad in Him with *Psalms*,
above all *gods*,
prepared the dry *land*.

In cases like these, the last word exactly corresponds to *Son* and *Ghost* in the *Gloria Patri*. But if there be no such terminal monosyllable, then we must have more than one syllable, and the problem will be in each case to determine what syllables shall be thrown together and treated as one for the purpose of chanting; unless, indeed, we adopt the principle that the last syllable of the verse shall correspond to the semibreve of the last bar, whether accented or not. I confess that my own taste is opposed to this last method, and it appears to me that it is condemned by reference to the *Gloria Patri* as the standard of pointing; for nothing is more striking in that typical example than the immense strength of the last syllable, and it seems out of the question to represent *Son* or *Ghost* by some unaccented, unemphatic termination to a polysyllable. Thus, in two Psalters which I have now before me, I find the sixth verse of the *Venite* pointed differently: one gives *Maker* as the terminal semibreve, thus obliterating the *er* as a mere termination; the other makes this weak, concluding syllable to sustain the whole weight of the last bar of the chant, and so to be the homologue of *Ghost* in the *Gloria Patri*. I do not hesitate for a moment to give in my adhesion to the former method. I should be disposed as a general rule to say, go back from the end of the verse to the last emphatic syllable, and let that syllable and what follows correspond to the terminal semibreve. Perhaps some modification of such a general rule may be necessary, though of this I am not certain: the exceptions would unquestionably be few, and each apparent exception would have to be dealt with on its own merits. The rule would make such words as *wilderness*, *adversaries*, *testimonies*, to be equivalent to one long syllable; this I should be ready to allow; and I find that in several pointed Psalters the words are so treated. There cannot be

many cases in which the rule would be inapplicable, if it be permitted to apply in these.

However, I am content to grant that a general rule such as I have suggested may require modification in particular cases. Supposing it to have been applied with or without modification, we have next to cut off one or two trochees; and here also we must modify our rule, and obtain the nearest approximation to trochees that the language of the verse permits. Let me take an example. The Ely Report, in virtue of the canons which it lays down, condemns the following pointing:

and fire to | give . light | in the . night | season.

This pointing would be equally condemned upon the principle just laid down by me: *give light* is iambic, not trochaic; and *in the night* is an anapaest, and equally untrochaic. A dactyl will answer for a trochee very well, and a spondee may generally be made to do so pretty well: but $\cup -$ is manifestly the absolute reverse of $- \cup$; and one ought not to be substituted for the other. Let us look at the pointing of the above verse in the two Psalters to which I have referred above. I find it to be as follows: in one—

to give light in the | night | sea | son;

in the other—

to give | light in the | night | season.

I have no hesitation in approving of the last. Here we have *light in the*, a dactyl, corresponding very well with a trochee; *night*, a very long syllable, which may properly do duty for two; and *season*, an emphatic syllable, followed by an unemphatic one, which may be taken for one weighty monosyllable.

This letter has run to a greater length than I intended when sitting down to write: I conclude by suggesting that in the division of the verses of the Psalter and Canticles, the best and truest guide is the trochaic rhythm of the English *Gloria Patri*. I do not wish to depreciate the value of formal canons of pointing, such as the Ely Report has attempted to lay down; but I suspect that a simple attention to the rhythm just referred to would be in general a sufficient guide for pointing, and would have the advantage of reducing the pointing of verses for Anglican chants to that which, I strongly suspect, is the real fundamental principle of their rhythm.

I am, sir,
Your faithful servant,
H. GOODWIN.

Deanery, Ely, Jan. 8, 1868.

FORSYTH'S DESIGNS FOR MONUMENTS.

Book of Designs for Mural and other Monuments. JAMES FORSYTH,
Sculptor. Third Edition. Masters.

WE have already noticed very favourably the first appearance of this volume. It now appears in a third edition, with some considerable improvements, but some equally conspicuous defects. Some of the designs are, we believe, by Mr. Forsyth himself; the majority, however, being the work of other artists, whose names are not given—though one or two might (probably) be guessed from the internal evidence of their styles. All the designs in this edition have been redrawn on the stone by Mr. R. K. Thomas.

The plates embrace every kind of monumental memorial. There are numerous designs for headstones—one of them almost too plain for our own tastes. Then there are varieties of tomb-like “body-stones,” as they used to be called. Next follow high-tombs. A new design (No. 31) of a flat horizontal stone, bearing a large plain horizontal cross in strong relief, and sustained at the four angles by shafts, against each of which stands a praying angel, is (to our judgment) not very successful. The angel figures are too small, and somewhat affected in feeling.

We notice with satisfaction that—as we have often advised—the idea of the mural tablet has been improved upon in some of these designs. One of them (No. 43) has, for example, in the tympanum of the arch, a bas-relief of a ship in full sail, suitable for a sailor's monument. The next rather happily admits a female bust side-face, in low relief, in an enriched medallion. But the cruciferous effect given to the medallion by the arms of the cross behind is a mistake. This would be a proper framing for a head of our LORD only. Less successful is a design for a mural tablet with a brass inscription—in which a front-face head is carved (above the tablet) in a quatrefoiled circle.

Another design proposes to enshrine a mere common Royal Academy bust in a quasi-triptych, opening with leaves, which are painted with legends. Plate 16 contains several designs for mural tablets, which seem to us wanting altogether in Gothic spirit. Numbers 53 and 54, for instance, and especially the former, would be most painful objects in a church. This is nothing but a vulgar military monument, with the old farrago of flags, cannon-balls, a wreath, a sabre, and the medals and orders of the deceased. After this follow other designs—all of them new in this edition—but most of them complete failures. Even the old-fashioned cherubs and the “celestial crown” figure again in Plate 18, while Plate 19 is scarcely better than the vulgar patterns of the ordinary cemetery stone-masons. These are a great eyesore in the volume. Far better is an attempt (in No. 69) to work in a monumental bas-relief in the interval between two clerestory windows. This particular design would, we think, dwarf

any church painfully; but we consider it a right principle to make monumental memorials to some extent uniform, so as to subserve the constructional decoration of an interior. On the whole, then, this volume, though full of valuable suggestions, is not one to be cordially recommended. We are of opinion that in all cases the aid of a competent architect should be called in when a monument is wanted. Mr. Forsyth's book ought not to be used as a pattern-card, but merely as a collection of hints. We observe that his high-tomb of Lord Cawdor is introduced here, and also that sentimental tomb of his which represented, boldly enough, the buried mother and her babe issuing forth on the Resurrection morning from a broken tomb.

CARTER'S KING'S COLLEGE CHAPEL.

King's College Chapel: Notes on its History and Present Condition.

By THOMAS JOHN PROCTOR CARTER, Master of Arts, and Fellow of the College. London and Cambridge. Macmillan and Co. 1867.

WE welcome gladly an admirable monograph of the noble chapel of King's College, Cambridge, from the pen of a Fellow of that Royal Foundation. Mr. Carter need not apologize for undertaking his task; no satisfactory history or description of the building is in existence. We only regret that the present volume is not more detailed than it is in its descriptive portion, and that it is not more fully illustrated. We have in the way of illustration nothing but a ground-plan and a (most beautiful) photograph of the interior perspective from the west end. More is wanted for a complete hand-book to the building. But the real value of Mr. Carter's Essay is that he goes for the first time to the original documents respecting the chapel, and that he has an important practical suggestion to make as to the improvement of the present altar arrangements of the east end.

The exterior of King's College Chapel has often been most unjustly criticized. It is true that it is unfair to judge of it as it now stands, without either its originally proposed tower, or any ranges of building to connect it with a quadrangular court. But even in its present isolation, the chapel is a truly noble structure; and the light and shade of its deep buttresses afford most picturesque architectural effects. The interior, however, is almost beyond praise, as a magnificent work of unique conception, of bold and vigorous design, and of grand execution. Mr. Carter has hit the right nail on the head, as the saying is, in perceiving that the architectural specialty of the chapel is that its erection was extended continuously over a very long period, during four consecutive reigns, and that the style was insensibly and most harmoniously modified from the original design of Henry VI.'s time to the matured Renaissance of Henry VIII. The following passage is well worth consideration.

"It may truly be called a royal chapel in every sense of the word. Besides

the founder, whose misfortunes hindered the completion of his work, four successive English kings aided in its erection; and at first sight it appears not a little curious, that by far the largest contributor was Henry VII., a man whose 'ruling passion was avarice,' and during whose reign Saint George's Chapel at Windsor was being completed, partly by subscriptions among the Knights of the Garter, and partly by the liberality of the chief superintendent of works. In consequence of the long period which its construction occupied, it holds a quite unique position in the history of architecture in England. The foundations were laid at a time when mediæval art, already beginning in the south of Europe to feel the influence of the great classical revival of Italy, still held an undivided sway in our own country. The work was still in progress, when that style finally yielded to the new impulse, so that this, almost the last great triumph of English Gothic art, became one of the first homes of its foreign successor. Nowhere in England can be seen so complete and magnificent a series of coloured glass windows as here, or so fine a specimen of Renaissance wood-work as the roodloft which divides the interior of the building. The blind partiality of our modern Gothicists is well exemplified by Britton, who says of this splendid work that it 'serves only to show that the good taste which guided the original architect a century before, had departed in the days of Henry the Eighth.' A far truer spirit is the catholic reverence for what is good in all styles displayed by old Fuller, who speaks of this chapel, perhaps in terms of too great enthusiasm, as 'one of the rarest fabrics in Christendom, wherein the stone-work, wood-work, and glass-work contend which shall deserve most admiration.' Almost exactly coeval with the revolution in art, was the political disturbance which transferred the supremacy over the Church in England from the see of Rome to the crown, and the changes affecting church arrangement and ritual which ensued. Hence it arose that this chapel, designed and built for one form of worship, was still unfinished when another was introduced. By some happy chance it has escaped, almost without exception, the hand of the spoiler, so that the pages of its history may be read in its structure and its ornament without the interruptions we so frequently meet, where the writing has been well-nigh if not wholly effaced."

Mr. Carter has turned to good account the unpublished documents in the muniment-room of his College. It was in 1443 that King Henry VI. remodelled his original small foundation, and became the founder of the magnificent "College Royal of Our Lady and Saint Nicholas of Cambridge," which now exists. In that same year Reginald Ely was empowered to "press" masons, carpenters, and other workmen for the new buildings, and in 1446 the first stone of the chapel was laid, on St. James's Day, under the future high altar—i.e. (as has been ascertained) some 14 or 15 feet westward of the central point of the eastern wall. The architect who furnished the design and originally superintended the works was Nicholas Close, or Cloos, "the surveyor," as he was called. The above-named Reginald Ely was also engaged in the building, and John Wolrick, first employed as an ordinary mason, became afterwards "master-mason" of the works. Cloos himself died in October 1452, and was succeeded by Robert Wodelarke, fellow (and afterwards provost) of the College, and afterwards founder of S. Catherine's Hall in the same university. It seems that about £1000 a year was paid for the works with tolerable regularity up to about the time of the disastrous battle of Towton. Wodelarke continued the building up to Easter 1462, having expended a

considerable amount of his own money, which of course, after Edward IV.'s accession, he had, as Mr. Carter says, little chance of recovering. Here we must make room for another quotation.

"The only part of the college begun was the chapel, and it is most fortunate that this was eventually so far completed. It would certainly appear from the accuracy and minuteness of the directions given in the will that the plans had already been prepared in all essential parts, and we now possess a building executed, with the exception of certain matters of detail, almost in exact accordance with the idea of its original designer. The main dimensions correspond as nearly as possible with those given in the will. The vestry which would have stood adjoining the easternmost bay on the north side, was for some reason given up, and there is no door into the quire at this part. The east window consists of only nine instead of eleven lights, a difference that may perhaps be accounted for by supposing eleven to be written for nine in the will, an error not unlikely to occur. Otherwise the fabric now exists almost exactly as it was contemplated, rather less than two years after its commencement, when probably very little more than the foundations had been laid."

Upon the whole, after comparing authorities and also the existing facts of the building, Mr. Carter concludes that Wodelarke had built and roofed in about the five eastern bays before the works were discontinued. For nearly twenty years nothing was done to the structure. After some inconsiderable progress, the building—resumed in 1484 by Thomas Clyff, then made "clerk of the works"—came to a stand-still again.

"Another long period now passed, during which nothing was done. Generally speaking, throughout the kingdom the cessation of war had given a great impulse to building, and elsewhere numerous churches were restored or erected, while the king's great church at Cambridge seemed likely to remain for ever a melancholy example of the uncertainty of human things. But the influence of the founder was still destined to promote the prosperity of his work. In his life a weak and despised king, the prey of contending factions, and the victim of courtiers, he enjoyed but little of the esteem of the world. After his death, however, his meek and charitable disposition, his strict observance of religious duties, and his rigid morality, so strangely at variance with the atmosphere of palaces, cast a halo of sanctity round his head. Devout pilgrims flocked to his shrine, and brought reports of numerous miracles wrought there. Henry VII. especially had the greatest veneration for the memory of his pious predecessor, whose intercessions he hoped to secure for his own benefit. His chapel at Westminster was built mainly for the purpose of receiving the remains of Henry VI. which were to be translated thither as soon as the Pope had acceded to the petition for his canonization."

Further, in his will Henry VII. left £5000 towards the completion of his uncle's chapel. Mr. Carter quotes the indenture by which this donation was made, and thus continues the narrative.

"The works had recommenced since May 28, 1508, a gang of masons and labourers, amounting in all to more than 140, being employed upon them. The wages of the former were 3s. 8d. a week, and of the latter 4d. a day. The master mason and comptroller were paid twenty marks per annum. The stone employed came chiefly from Weldon, and was conveyed by land,

the cost of the stone being about 3*d.* a foot, and the carriage about 2*d.* more. The Yorkshire stone was, however, still brought by water through Lynn to Cambridge. The architect was Thomas Larke, archdeacon of Norwich. The last will of Henry VII. contained instructions to his executors to pay another sum of £5,000 towards the building, and as much more as should be required for the perfect finishing of the whole."

Finally, it seems that the masonry of the chapel was finished about the end of the year 1515, more than sixty-nine years from the foundation. "The whole sum spent since the resumption of work under Henry VII. amounted to nearly £12,000, equivalent to about £144,000 of our money." The glazing of the windows was begun at once, that over the north door being the first that was executed. But there were at this time no internal fittings whatever, and the floor was wholly unpaved. We next quote a very good description of the most characteristic features of the matchless interior of the chapel.

"The plan is eminently simple, being merely a long paralleliped. It is divided into a series of similar bays (those in the quire and antechapel differing from each other merely in detail) covered by a uniform vault. In conformity with the general character of the work, the architect made his parts few in number and of large dimensions, avoiding the exuberance of ornament that prevailed generally at that time as unsuited to the dignity and grandeur he aimed at. Such was the wish of Henry VI. who directed that the building should be constructed 'in large fourme, clene and substantial, setting aparte superfluyte of too grete curyous werkes of entaylle and busy moldyng.' The main vertical lines are carried up without any break, so that the eye is at once guided to the roof, always one of the most important features of a Gothic building, and here occupying an even more prominent place than usual. Taking into account its great breadth, it probably covers a more extensive space than any other continuous stone vault in the country, and for this, as well as for its remarkable beauty, it enjoys a justly earned celebrity, although the marvels of its construction have been sometimes considerably exaggerated. It is a specimen of the peculiarly English method known as fan-vaulting, perhaps the most beautiful kind of roof ever devised, and one reflecting the highest credit upon the genius of our national architects, as well as displaying remarkable mechanical skill in the workman. The earliest instance of it occurs in the cloisters at Gloucester, built about 1450. The bays there are square, and to that form originally the fan-tracery was adapted. In King's College Chapel the principle is applied with great ingenuity to oblong spaces. The roof harmonizes so admirably with the whole structure, that we should be inclined to attribute the 'platt thereof made and signed with the hands of the Lords executors unto the King of most famous memorye Henry the VIIth,' to the original architect, did it not seem impossible that such a development could have appeared at so early a date. There are some good remarks upon the subject in Fergusson's *Handbook of Architecture*. He criticises this roof with his usual freedom; but, if I may venture to say anything against so high an authority, seems to have ignored one of its greatest beauties, viz. the principal ribs being carried straight across, and forming a series of strongly defined curved lines, which divide the roof into successive parts, and are mainly instrumental in giving that appearance of combined lightness and stability, which especially distinguishes it. It has been observed, that the management of the design in the upper part of the bays is bad, and that the space intervening between the window and the roof is awkward. It would not, however, be fair to condemn the

architect without considering various conditions which bound him. Whether or no we understand the proportions which guided the design, it cannot be questioned that some definite system was adopted, of which the result is very remarkably satisfactory to the eye. Probably the additional height gained was necessary for the symmetry of the whole, and the bold attempt to deal with the remaining space which, contained as it is between two dissimilar arches, involves a most difficult architectural problem, is a proof both of skill and ability."

Further on, after commenting on the heraldic mania of the later Tudor architecture, Mr. Carter continues—

"As a small yet significant instance of the same inferiority of design, the difference between the western and eastern turrets may be noticed, the former being divided into stages of equal height, which in the latter are carefully proportioned. But it is not only in points of detail that the latter differs from the earlier work. The one belongs essentially to an old system that has passed away; the other is the same in outward form, while its inner substance betrays the beginning of the great revolution that was taking place in the lives of men, the passage from the old to the new world. A simple faith, a chivalrous loyalty, and a strong sense of duty uninfluenced by the hope of reward, marked the men of mediæval times. Here lay the true strength of their art. Master and man worked together for a common object with a common sympathy. Thus the execution was no less artistic than the design, and the work was in all respects homogeneous. Ornament was ever kept subordinate, while labour was not deemed superfluous because expended upon what might lie almost, or perhaps entirely hidden. This is eminently exemplified in the quire of the chapel. The chastened and severe grandeur of the plan, with its freer structural lines, has a dignity which much richness of detail would certainly destroy. Accordingly, we see that in fact the only ornament employed is the single niche upon each window-jamb with its long supporting shaft. Nothing could be more effective. The fretwork on the canopies is exquisitely beautiful, though so far from the eye, that only the closest observation will discern its rich variety of design. Every piece of the work in this part of the chapel is of the highest class.

"In the years during which the building remained unfinished, an entire change in society had begun. It is usually agreed to date the commencement of modern history from the Tudor era. Certainly this change betrays itself in architecture. We begin to find symptoms of false principle, of ornament misapplied, of hasty and dishonest workmanship, of a mercenary spirit, under the influence of which architecture has gradually become a dead language. The maxims of political economy are favourable to trade, but destroy art. Self-interest is at the root of one, and self-denial of the other. It is but the germ of the growing evil that we discern at so early a date, nor is it easy to point out its specific marks, but it is not the less interesting to observe how essentially the change of manners and national character in successive ages is stamped upon the monuments they have left. A modern historian, in treating of this period of transition, eloquently says of our ancestors, 'They cannot come to us, and our imagination can but feebly penetrate to them. Only among the aisles of the cathedral, only as we gaze upon their silent figures sleeping on their tombs, some faint conceptions float before us of what these men were when they were alive.'"

This is justly and eloquently said. Mr. Carter goes on to describe the chantry chapels, and then discusses the question, whether any guild of freemasons was employed in the work. We confess that, to our mind, the evidence tells rather the other way.

The furniture of the chapel is due chiefly to Provost Hacumblen. He made the first indenture for the painted glass in April 1526, the eighteenth year of Henry VIII. Mr. Carter quotes Mr. Fergusson in comparing and contrasting King's College Chapel and the Sixtine Chapel at Rome—in respect of arrangements and iconology. The artists employed for the painted glass—styled “glaziers” in the indenture—were Galyon Hoone of Southwark, Richard Bownde, of S. Clement's Danes, Thomas Reve of S. Sepulchre's, and James Nicholson of Southwark, all Englishmen. But it is very possible that these persons only executed the work, and that the cartoons were drawn by Flemish artists.

One of the most valuable documents connected with the history of the chapel is an estimate (of about the year 1530) of all the works then necessary for finishing the chapel. This was before the rood-screen had been begun. This estimate includes the imagery for the niches, the paving (in Kentish “marble or ragge”) the high altar, the doors, the stalls, and other details, including the “gilding and painting of the great vawte.” There is reason to think that the niches were never filled with statues. The area was estimated at 16,974 feet, and was to be paved at a shilling a foot. Of course this was not to be in coloured tiles. The high altar was to cost £5, equal to £60 of our money. No reredos could have been included in this. There were to be sixteen minor altars, of which the proposed sites cannot now be identified. It is very interesting to find that the vaulting was intended to be coloured and gilt. Each of the twelve bays, or “severeys,” was to cost £26. 13s. 4d., equal to £320 of our money. Each bay contains a plane area of about 900 square feet; or, making allowance for the coved surfaces, of 1200 square feet; which makes the estimate reach 5s. a foot. This sum, as Mr. Carter justly remarks, implies that the painting was meant to be of a very high order of workmanship.

The following is a description of the well-known Renaissance rood-loft;—

“We find by the initials of Anne Boleyn occurring in conjunction with those of the king, and also by the appearance of her arms, that the rood-loft was erected ‘according to the plan thereof devysed’ between 1534 and 1536. Provost Hacumblen, whose last gift to the work he had promoted so much was the beautiful brass choral desk surmounted by a figure of the founder, which now stands in the quire, had died some years before, or he might not improbably have protested against the introduction of an entirely novel and foreign style. The experiment was hazardous, and there may be some who regret it. Probably, indeed, few of those who visit the chapel bestow more than a passing glance upon the rood-loft, perhaps the finest piece of sculpture in wood of which this country can boast. In general appearance it is massive and well proportioned; the beauty and variety of its details will repay the closest examination, while in perfection of workmanship it could not be surpassed. Any acquaintance with Italian work of the same date will, I think, produce the conviction that we owe its execution to the hands of Italians, several of whom we know to have been employed by Henry VIII. and some of his court. In many points it resembles some magnificent wood-carving in the sacristy of Santa Maria in Orgagno at Verona. Very fre-

quently gilding is employed on the arabesque carvings in this style, and it may be an open question whether such treatment was contemplated in the rood-loft of the chapel. Taking the panels in order from the north, the carvings are as follow:—1. A shield with the monogram R.A. 2. Arms of Henry VII. supported by two lions. 3. The same, supported by the lion and red dragon. 4. The monogram H.R. 5. A curious piece of alto relievo very forcibly executed, representing the Almighty casting down the rebellious angels. 6. The arms of Anne Boleyn."

King's College Chapel was scarcely finished before the religious changes of the Reformation set in. As early as 1547 the fellows of the college, some of whom were conspicuous Reformers, discontinued private masses. In 1549, even before the Injunction came into force, they removed the altar, paying sixteen-pence for the job. However, the College made no opposition to the restoration of the old form of worship on Mary's accession. There is a record of the use of incense in the chapel in 1568-69, and in 1564 Queen Elizabeth was received by the society, each fellow of the college "standing in his cope."

Some interesting particulars as to the organ were furnished, some years ago, by Mr. Brocklebank to our own pages. Mr. Carter continues his notes, which are very interesting, till the glazing of the west window (probably, as he thinks, for the first time) in white glass in 1624. The altar then stood on the site of the old high altar, with a small screen behind, and rails around it.

Little light is thrown on the curious, but most providential, circumstance that Dowsing and his crew, when they visited Cambridge, did not destroy the painted glass of the chapel.

In 1774 Essex, himself a native of Cambridge, was employed to remove the Caroline altar and reredos, and to put up the existing mean and meagre screenwork round the east end of the chapel. He moved the altar (as most of our readers know) back to the east wall. The altar-piece is a picture of the taking down from the cross, attributed to Daniele da Volterra. At the same time the antechapel was first paved, at the cost of Lord Godolphin.

In conclusion Mr. Carter discusses, with great judgment and good taste, the very important question of "restoration" as applied to King's College chapel. We welcome it as a very good sign, that he has the courage to plead for the careful preservation of the Renaissance fittings, which, in the eye of a purist, detract from the complete harmony of the building. He argues also against any rash re-chiselling of time-worn masonry. But we will allow him to explain in his own words his plans for the restoration of the interior:—

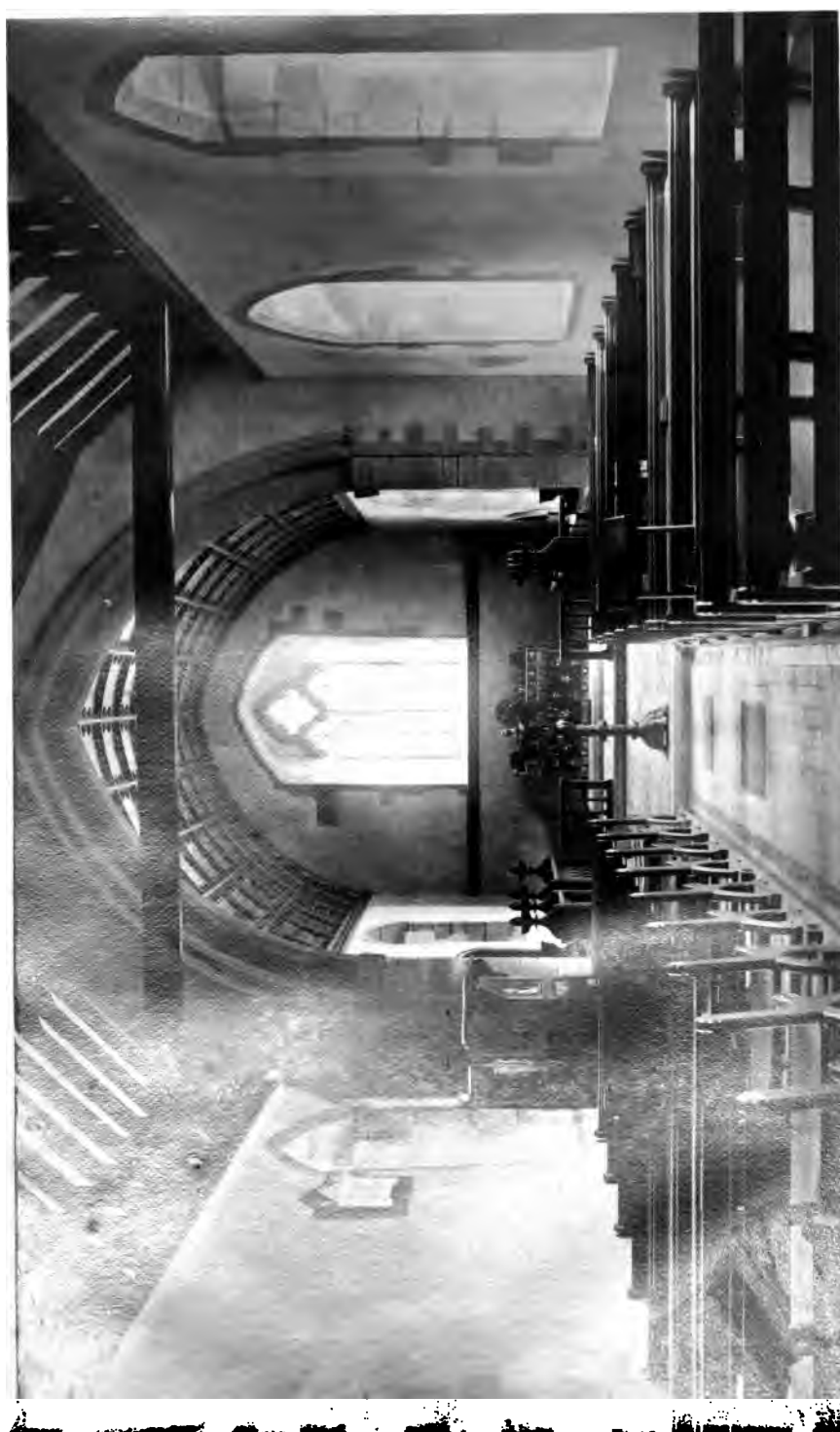
"To proceed then to the consideration of the interior, in the removal of what is manifestly objectionable, it is hardly necessary to say that immediate condemnation should be passed upon the woodwork which occupies the eastern bay. The motives which prompted its introduction were doubtless as excellent as the result is deplorable. The whole work is a violation of the original idea; it has no character, and belongs to the taste of no period: it contrasts most painfully with the adjoining panel-work, while the two large niches placed on either side of the east window seem only to require the insertion of two gigantic idols in order to complete their obtrusive vulgarity.

"In the plan which accompanies this volume the east end of the chapel is represented, so far as can be ascertained as it appeared before the year 1774, with the screen or reredos erected in the time of Charles I. That this was destroyed, although an historical feature, is the less to be regretted, since it leaves the future restorer at liberty to adopt the original, and more suitable arrangement of this part of the building. The panelling in the adjoining bays and the canopies of the stalls, though perhaps not of especial merit, and the latter partaking of the character of a reproduction, are yet considerably better than anything that could be devised to replace them, and should therefore stand as they are.

"The preliminaries being accomplished, the task of supplying deficiencies would begin. At the outset of any inquiry into the mode of doing this, it is necessary to understand the historical position of the chapel, a Gothic building with Renaissance furniture, forming an epitome of the progress of art in England during the space of more than a century. If its character and meaning are to be preserved it must be by a faithful adherence to this leading idea. Speaking roughly, we may consider the history of the chapel to terminate with the reign of Henry VIII. It will be from thence that the thread should be taken up, and in that age the modern restorer would have to place himself. By good fortune we possess in the estimate for the works necessary to complete the chapel, dating about 1530, a guide of the highest value. On reference to this, it will be seen that the first omission is that of the small statues or 'images' three feet in height, intended to occupy the niches on the jambs of the windows. Of these there are seventy, and the series of representations should be dictated by some general plan of the same nature as that which is carried out in the windows. Although their lofty position would prevent them from being immediately conspicuous, they would undoubtedly form a most important addition to the general effect."

Next in order Mr. Carter takes the position of the new altar; and he properly advises its being placed—not, as now, close to the east wall, but advanced from it—on the site of the original high altar. We do not know whether he is equally to be followed in recommending a new Renaissance reredos of a not very ornate character. Is not so magnificent a building worthy of the most costly and beautiful reredos that modern art can produce? We have no doubt ourselves that elaborate sculptures will be necessary for the King's chapel reredos, especially if the niches in the side walls are filled with statuary. As for hangings for the wall-spaces of the sanctuary, we are astonished to hear Mr. Carter recommending their introduction. They are expensive, and soon get discoloured, and absorb sound to an astonishing degree. Moreover, we doubt whether they were originally used as a permanent covering of the walls. We imagine that different hangings were produced on different festivals. With a coloured vault, King's College chapel would need mural frescoes to make the sanctuary in perfect harmony with it; nor should we object to the introduction of mosaics. The filling of the great west window with painted glass would be, we conceive, not so difficult a task as Mr. Carter imagines. It is plainly necessary.

We have spoken at length on this most creditable volume, from the interest we take in the glorious structure which it commemorates. We hope Mr. Carter may be called upon to make the work still more complete, and more largely illustrated, in a second edition.



S. PETER, PETERSTOW, HEREFORDSHIRE.

To the Editor of the Ecclesiologist.

DEAR SIR,—I have ventured to send you, for insertion in your present number, a photographic view of the interior of S. Peter's church, Peterstow, in Herefordshire, restored from a condition of great rudeness and disfigurement, by Mr. G. Gilbert Scott, in 1866; being reopened for service on the 3rd of July that year.

The small size and simplicity of this village church may perhaps be considered as rendering it unworthy of specific notice. It has no aisles, consisting merely of a nave and chancel, and few details. Still it is a good type of a border church, in the extremity of a county which once formed part of Wales; and there are some features about it which show a connection with the Ancient British churches. Its proportions also are excellent, particularly in the chancel.

It appears by the *Liber Landavensis*, that the church of Peterstow, as well as the neighbouring ones of Bridstow and Hentland, were consecrated in the same year, (that of King Harold, 1066,) by the Bishop of Llandaff, who at that time had usurped this part of the diocese of Hereford. I imagine that these were about the earliest stone parish churches built in this region. If I am not mistaken, these parishes were then first respectively formed. The same record tells us, that a person of the name of Colwyn was at the time appointed Incumbent of both Peterstow and Bridstow, and that *his son* succeeded him in both: an ancient argument for pluralities, at which it is possible in former ages the Incumbents for the time being of these two parishes might have pricked up their ears. Records show that these two parishes had anciently Welsh as well as English names; Peterstow being called Llanpeter (or Llampeter,) and Bridstow Llansanfraid, that is, S. Bride's. Several neighbouring churches have had Welsh names likewise: and the denominations of many places adjoining are obviously Welsh.

There is but little remaining in the church which can be positively pronounced Saxon. Towards the west, in the north wall of the nave, there is a narrow semicircular-headed window, of the true ancient type, widely splayed internally, and of very graceful form. Two semicylindrical and very rude piers, of rough masonry, divide the nave from the chancel. These probably supported a Saxon arch, but they are so wide asunder, that if their position be the original one, the arch must have been unusually and disproportionately high. I suspect they were moved further back when the church was modernized about the early time of Edward III. Their capitals are ornamented with trefoils in sandstone, (of which the church is built,) of a very rude and peculiar character; but I cannot pretend to decide whether these belonged to the Saxon or later times. In the neighbouring church of Bridstow there is a fine but narrow Saxon chancel arch, with piers, however, of good masonry.

The only remaining feature of the church which seems very ancient,

is part of the north wall of the nave ; a portion of which, about twenty-five feet in length, extending from the Saxon window mentioned above to a more modern one (of the fourteenth century,) is constructed in very irregular *random* courses, quite different from those in the rest of the building ; and part of the bottom of the wall is formed by several large stones placed on their edges. It has been suggested that these peculiarities resemble some of the work in old Irish churches. The rest of the masonry is solid and good.

Connected however with the antiquity of the locality is one curious discovery, made during the progress of excavation for the purpose of introducing flues for heating the church. Far below the foundation was discovered a great mass of bones, in the utmost confusion, apparently of bodies thrown in promiscuously and hurriedly, with no indication of regular burial. This, perhaps, was the site of some ancient battle, of which all record, so far as I can ascertain, has passed away ; obviously long before the church was built on the present site. The remains extended diagonally beneath the middle of the chancel. These border regions had many battle-fields in old times.

The rest of the church is of the early time of Edward III., as shown by the windows and chancel-arch. The windows of this date were six in number : an eastern window, of two lights, with a circular cusped light at top ; three windows of single lights in the chancel, (one on the north, two on the south ;) one at the north side of the nave, and one at the south ; all with cusped heads of a peculiar character, and delicate and graceful form ; all hooded, and splayed. The chancel-arch had so collapsed, that it looked like a hideous modern innovation, having assumed a most ungraceful ogee shape ; but Mr. Scott restored it to its original bold form : and the chancel piers being also rescued from their oblique collapse, this part of the church is now simple and beautiful. There was a double-lighted churchwarden window at the south end of the nave, close to the pulpit, as it formerly stood. On removing this and part of the wall, which from its weakness required reconstruction, it was discovered that the flat lintel over the two lights was partly formed by the fragment of a circular-headed cross, evidently part of a coffin-shaped tomb. Two-thirds of this circular head or orle only remain, richly floriated, and of a character similar to several which had been discovered in and about Hereford Cathedral during its restoration. It is observable that in the neighbouring church of Hentland, a cross (more perfect than that at Peterstow) forms also the lintel of a double-headed fifteenth century window ; showing that Vandalism was not unknown before the seventeenth and eighteenth centuries. This ornament had been concealed by the plaster which covered it. Beneath the window, in the wall, wooden remains of a coffin were also discovered, mixed with a few fragments of coloured glass, (green and murrey coloured, without devices.) Mr. Scott strengthened me in the conjecture that under the old window was formerly a recessed monument, possibly of the re-edifier of the church ; and that the floriated cross had formed the top of the tomb. This conjecture may be confirmed by the fact that near the round window already mentioned there is a head with a long beard plastered into the wall, evidently out of its original position.

It may be that this formed the key-stone of the arch over the tomb, of which there are many instances in the cathedral of Hereford. Perhaps the ancient window and tomb were destroyed in Puritan times, and the late disfigurements then made, and the wall reconstructed.

The walls curve out slightly towards the base, at the west end—a feature, I understand, not uncommon in old British churches. The chancel is not symmetrical, as regards its connection with the nave. On the north side the walls of both are on the same line; on the south that of the nave projects beyond that of the chancel; consequently the depth of the latter within the piers is not equal.

The foundation of the church is partly on a rock; but in many places it had given way. The walls in many places have internally an outward inclination, which without doubt was designed, and is a not uncommon feature in Herefordshire churches. Externally they had fallen out in one or two instances, owing, no doubt, to the pressure of the very heavy stone-tiled roof; there being no aisles or buttresses, and the church of unusual width: besides the weight of a hideous wooden erection like a meat-safe, straddling across the westernmost ridge of the roof of the nave, constructed perhaps about one hundred and fifty years ago to hold the four bells, none of which are of old date.

The church was filled with pews of the old type: for these have been substituted open seats, of the same model which Mr. Scott introduced into Hereford Cathedral. The other important restorations have been—

1. Instead of the double churchwarden window, the substitution of a two-light window, of the same character as that in the south side of the nave, (which I ought to mention differs from the others.)

2. The restoration of the fine old oak roof, (shown in the photograph,) hitherto concealed by one of the ugliest ceilings imaginable.

3. A wooden ceiling, of panelled compartments, in the chancel, designed by Mr. Scott, replacing a plaster covering only one degree less hideous than that of the nave.

4. The fitting up of the chancel with backed benches, parallel to the walls, with open arches in front, and floriated standards at the ends; the two westernmost compartments divided from the rest of the benches by gangways, forming places for the officiating clergy. There are no reading-desks.

5. An ornamented beam under the east window and over the altar, for tapestry hangings (not yet completed.)

6. Altar rails of slender twisted columns, (a feature about which I am particular; as, though opposed to general opinion, I am a strict Laudian in this respect.)

7. The embellishment of the sanctuary and chancel, and partially of the nave, with Godwin's encaustic tiles.

8. The provision of an ample vestry, hitherto wanting, on the north side of the chancel, with ambreys and closets, with an arch opening into the chancel, for the reception of an organ, and with a door leading through the wall into the pulpit, now transferred for the purposes of convenience to the north end of the nave. (The pulpit is of the ordinary Jacobean type.)

9. A door leading into the same.

10. The addition of another window of the same character as the rest to the north side of the nave, where light was wanting.

11. The removal of the receptacle of the bells, and consequent restoration of the roof in that place.

12. The removal of all whitewash from the walls both externally and internally.

13. Broseley tiles, substituted for those of heavy stone on the roof.

14. The addition of two buttresses, necessary for the due support of the walls and roof.

15. A new porch, of excellent oak, and of bold design; arches and arcades, with cusps of the same character as those in the chancel windows.

16. A warming apparatus for hot air beneath the church, and supplied by a stove under the vestry.

There is a small turret with a spire of Tudor date at the west end. It holds the four bells, but in so confined a space, (placed one above the other,) that they can be chimed only, not rung. There are hopes of having, some time or other, a detached campanile for the bells, for which in the very ample and picturesque churchyard there is abundant space. But this is to be like a castle in Spain. I do not expect to see it during my incumbency.

I ought to mention that the west end gallery has been removed. The font is old and octagonal, but perfectly plain and without device, placed at the extreme west end, the only position where there was room for it.

The whole of the foundations were found good, and open stone drains provided all round the church, as well as a large main drain externally, so that now the church is perfectly dry.

I cannot conclude this little memoir without testifying to the willing zeal of my parishioners, not only in readily consenting to the lowering of the tombstones which encumbered the sides of the church, but also to the levelling of a portion of the churchyard, which had accumulated to such a height, that several feet of the tower were underground, and there was a considerable descent to the porch. The circumjacent tombs, though all retained in their old places, have been thus lowered to two or three feet, and have been repaired and placed straight. This was done at an expense of £40, by a special rate most cheerfully made. The churchyard is now partially planted with roses and shrubs.

Perhaps you will allow a few words more for my internal arrangements. The choir, (not a surpliced one,) occupies the north side of the chancel, a temporary organ being in the arch behind; the south side is of necessity, for want of space elsewhere, occupied by my family or friends; the school children sit on forms below and in the easternmost forms of the nave. There is a handsome brass eagle, by Thomason, in the centre of the chancel, westernmost for the lessons, a position which I believe has the highest authority in our reformed ritual, that of our cathedrals and colleges. An ancient piscina, restored and used, is on the south side of the sanctuary, but no vestige of sedilia.

The church was restored partly by a loan obtained by the parish of £400 from the Board of Public Works, for which the rates are responsible, and partly by the subscriptions of the proprietors, and of many friends. I think I may safely say that no work was more willingly undertaken, or harmoniously pursued. In every the slightest architectural detail Mr. Scott has been obeyed, and I honestly think he has given to the building the true religious character of a simple and graceful country church.

Believe me, dear sir,
Faithfully yours,
JOHN JEBB.

. Some years ago, on removing some whitewash, it was discovered that the Ten Commandments, LORD'S Prayer, and Creed had been well painted on the north wall of the nave in large old English letters, apparently in the seventeenth century, but the painting was so mutilated that it was impossible (had it been desirable) to restore it. I hope in a future number to say something of the Elizabethan chalice belonging to this church.

SURVEYS OF CHURCH GOODS, JEWELS, BELLS, VESTMENTS, &c., 6 EDWARD VI., A.D. 1552, RECENTLY DISCOVERED AMONG THE ARCHIVES OF THE EXETER CORPORATION.

(Reprinted, by request, from the Exeter and Plymouth Gazette.)

It appears from an old volume of memoranda in the possession of the Corporation (in which copies of the documents here quoted occur) that a Special Commission was issued 16th of May, 6 Edward VI. (1552,) addressed to Myles, Bishop of Exeter, Sir Thomas Denys, Knt., the then Mayor of Exeter, Sir Peter Carew, Knt., and Richard Chydley, Thomas Prestwode, and John Mydwynter, Esquires. It recites that, "Where as we have att sondrye times heretofore by our Specyall Commyssion and otherwise commanded that ther shuld be taken and made a juste viewe survey and Invitorie of all manner of goodes plate jewles vestyments bells and other ornaments within every parishe belongyn or in any wyse appertaynyng to any churche chapell brothered gylde or fraternyte wt'in thys oure Realme of England," and that such goods so inventoried should be given into safe custody and be ready to be produced at all times. This was accordingly done, and the inventories thereof were made by indenture, one part remaining with the Custos Rotulorum of the county or his deputy, and the other part with the churchwardens or those who had charge of the said goods. "And other Inventories also made by oure commandement by oure bysshoppes and ther ecclesyastycall officers were lekwysse by them retorned hether to oure Councell." "Yet nevertheless for that we be informed that

some parte of the same goods plate jewelles belles and ornaments of churches be in some places imbesyled or removed contrarye to our former expresse commandments and manyfestly to the contempte and derogacion of our honour in that behalf," we have appointed you to take a full and just view of all goods, &c., in whose hands soever they be within the county of the city of Exeter, and upon such view to make a full inventory and to compare it with former inventories remaining with the churchwardens, &c.,—to inquire concerning the defaults in such goods, &c., according to the tenor of certain articles of instruction which accompany the commission. The commission also gives power to punish any persons who refuse to obey the Commissioners in the execution of it.

The Articles of Instruction are as follows :—

I. The commissioners to assemble immediately on receipt of the commission.

II. To command the Custos Rotulorum or the Clerk of the Peace to deliver to them "such boke registers and Invyntories as hath heretofore any wyse come to their hands by Indenture, touching the sommes numbers and valewes of any goodes plate jewells vestments bells," and likewise to the Bishop of the diocese and his officers, &c. To receive the said Inventories, and "accordyng to the best rechest and grettyst Invitorie the sayd Commyssioners shall procede to make ther survey and inquire and by the same make the searches of the defaultes and wantes that shall be founde," and not only by the "viewe of the said Registers and Invitories but also by any other means they can better devyse procede to the due searche and inquisition of the wantes and defaultes of any parte of the said goodes, plate, jewles, vestements, belles, or ornaments."

III. To obtain the inventories more speedily, the commissioners shall receive special letters of commandment to be used as they see occasion.

IV. The commissioners to cause to be made "Bills or books indented" of all goods &c., "as yet be remayning or anywyse fourthcomying." One part to be returned to the Privy Council, the other to remain with those who have charge of the said goods, &c. "And they schall also geve good charge and order that the same goodes and every parte therof be at altymes ffourthcomying to be answered; levyng never the lasse in everye parishe church or chapell of comen resorte one, too, or more chalyces or cuppys accordyng to the multitude of the people in every suche church and chapell, and also suche ornamentes as by ther dyscession may seme requysette for the deyne service in every suche place for the tyme."

V. "Because we are informed that in many places great quantities of the said plate, jewels, belles, and ornaments be imbeseled by certyn private men contrary to oure expresse commandementes in that behalf," the commissioners are "substancyously and justly to enquire and attayne the knowlege therof by whos faulte the same ys and hath been, and in whos handes any part of the same is come," &c. &c.

VI. "Apon a full serche and inquire wherof" the commissioners are to call before them all persons by whom the said plate, jewels, &c., have been "alienated, imbesiled, or taken away," and to do their best

to recover the same, certifying to the Privy Council the names of all who refuse to obey their order touching the re-delivery of the same.

VII. "Fynally oure pleasure ys that the said commyssioners in all there doynge shall use suche sober and dyscrete maner of prossydng as th' effecte of thys commyssion may gofforward with as myche quyet and as lytell occasion of troble or dysquyett of the multytude as may be, usyng to that ende suche wyse perswayysing in all places of there sessions as in respecte of the place and dysposission of the people maye seme to there wysedome moste expedyent, gevyng also good and substanciall order for the staye of thenordynate and gredye covytuoussnese of such dysordered people as have or shall goo aboute the alienatyng of any of the premysses so as accordyng to reason and order suche as have or shall contemptuysly offende in thys behalffe may receve reformation as for the qualytie of there doynge shall be requysette."

This last paragraph would seem to show that the commission was looked upon with little favour by the people generally.

Copies of the inventories taken by this commission have been discovered among the records in the Old Receiver's Office, at the top of the Guildhall. They were found in a box with many other papers, worm-eaten to the last degree, and much injured by damp: indeed the box was so much decayed that the bottom of it fell to powder. Fortunately, nearly all the inventories have been recovered, and only a few are badly injured. There are, however, duplicates of many of them, and a perfect set exists for all the parishes in the city. They are more particularly valuable because the duplicates of the greater part of them, including that for the cathedral, which ought to exist in the Public Record Office, are missing. The Rev. H. T. Ellacombe made search for them, when editing his valuable and interesting work, "The Church Bells of Devon," but without success. The inventory relating to the cathedral is given below. The description of the vestments, though brief, will serve to give an idea of their richness, particularly "Petrus," or Peter's "cope of nedle worke, with iij. bigg buttons of sylver and gilt, and ten other small buttons of sylver and gilt," and a sute of yalow with xx. spanges, silver and gilt, and small perles upon ye chesible." It will be interesting to compare this inventory with that taken before the Reformation, (A.D. 1506,) which is printed by Dr. Oliver in his history of the cathedral.

A copy of the command from the Council to the Custos Rotulorum, mentioned in Article III., occurs, dated 30th April.

The commissioners appear to have hesitated to make a survey of the cathedral goods, for we have a copy of a letter from the Council to them, in answer to one addressed to Mr. Secretary Cecil, "whereby we do perceive as well your staye frome procydng to the survey of the cathedra church there, of Exeter, because the same ys not expressly named in your comysion, as also the lewde behavoure of Walter Hele, Vicar of Eppylpyn, whos unquyet sorte of prechyng we have at good length by the artycles sent within your lettres." The Council go on to request the Bishop to examine and punish this Hele, and "as twooching the estate of your survey of the cathedra church

ther, leke as we knowe that the wordes of youre comyssion doyth sufficiently beare you to procide with the same church as ye have done with other within your circuyet, so we do pray you withoute any lenger staye, to go through with the survey of the said cathedral church, as appartayneth. Whereunto the Kinge's Majestie taketh hys commission to be sufficient enough, and so ment of hys Majestie; yet hath hys Majestie wyllid us to sygnifie unto you that hys pleasure ys, not withstondyng any scruple, invited in youre comyssion, that you shall procide therin as in all other churches ye be prescribed." This letter is dated 14th August, and is signed by the Council. The Bishop notes that it was received by him on the 27th of August.

WHAT THE COMMISSIONERS AT THE VIEW OF THE CATHEDRAL
CHURCH GOODES OF EXON HAVE FOUND THERE.

viii. belles in one towr namelie yes.

Bisshop Graundsons bell, 1	xl c.	} waight by estimacion.
B. Staffordes bell, 2	..	..	..	..	..	xxx c.
Trynitie bell, 3	..	..	..	..	..	xxvij c.
Magdalene belle, 4	..	..	..	..	..	xxvij c.
Domme bell, 5	..	..	..	..	..	xxvj c.
The sixte bell, 6	..	..	..	..	..	xix c.
The Major bell, 7	xvij c.	}
The eight, 8	..	..	..	..	..	x c.
Summa xix. m. and vj c. weight.							

Item v. belles remayning in anoyer tower.

The first, called y ^e clock bell, 1	xxxviiiij c.	} waight by estimacion.
The second, 2	..	..	..	..	..	viiij c.
The thirde, 3	..	..	..	..	..	vj c.
The fourth, 4	..	..	..	..	..	v c.
The fifth, 5	..	..	..	..	..	iiiij c.
Summa vj. m. and one hundreth waight.							

Summa totalis of all y^e whole waight of y^e belles in y^e two towres xxv thousand and seven hundreth waight.

Of yes belles it is necessary y^t y^e great graundsons bell remayne to tolle y^e sermon. Item y^e clock bell, and one to ryng to dailie servyce.

Plate remayning in y^e custodie of Mr. Thomas Sotherne, treasurer, in y^e quire.

Item a chalice silver and gilt w ^t paten	..	..	..	..	..	xxxj unces
Item a pot of silver to sett wyne in	..	..	..	..	..	xxxiiij unces
Item ij crewetts of silver gilt	..	..	..	..	..	xx unces scant
Item j sconce of silver	..	..	..	..	..	xxij unces scant
Item j yron rod covered w ^t silver	..	..	..	..	..	iiiij unces by estimacion
Item anoyr yron rod remayneth with y ^e bisshop of like waight by estimacion.						

Plate in y^e Exchequer.

Item ij chalices silver and gilt	..	..	..	..	..	xxxviiij unces
Item ij silver censors	..	..	..	..	..	lxiiiij unces
Item j staff for y ^e principall rector, half silver and gilt	..	..	..	..	..

Item ij oyer rector staves half covered w^t silver. All three staves wayeng by estimacion j c. unces and more.

Item ij rector staves of copper and gilt.

Item j silver shippe with a spone xx unces

Item j silver basen xl unces

Item anoyer basen of silver xxxvj unces

Item a crosse w^t y^e crucifix silver and gilt lxxviij unces

Item anoyer crosse like to y^e same lxxviij unces

Item a holie water bucket lxxxx unces

Item y^e sprynge xj unces

Item ij candilstickes silver and gilt ij c. unces good

Item ij crosse staves wayeng by estimacion cxi unces of silver besyde y^e tymber within.

All y^e aforesaide plate remayneth in the custodie of y^e saide Mr. Sotherne.

Summa ix c. xxxvj unces.

Beside y^e saide plate yer be yet remayning also to serve y^e cath. churche, iij chalices, one wayeng xxxj unces, y^e oyer two xxxviij unces for the servyce of y^e church [*erased*] which chalices are allwaie forth comyng whan y^e higher powers shal communde y^e said treasurer to make delyvery of them.

Vestimentes in y^e lower vestrye under y^e custodie of y^e said Mr. T. Sotherne.

Item a white cope of tyssue.

Item a cope of whyte damaske with egles.

Item a white cope with branches and armes in y^e orphraes [borders.]

Item a cope of reed velvet with egles.

Item xiiij olde copes of reed sylke.

Item xx olde whyte copes whereof xv. be sylke.

Item iij murrey copes.

Item viij oyer course copes of dyverse colours.

Item vj olde grene copes.

Item xv old yalow copes.

Item xiiij old whyte litle copes for corusters.

Item xiiij grene copes of bridges satyn [satin of Bruges] for corusters.

In the High Vestrye under the custodie of y^e said Mr. T. Sotherne.

Item Petrus Cope of nedle worke w^t iij bigg buttons silver and gilt and ten oyer small buttons of sylver and gilt.

Item anoyer cope like unto the same without buttons.

Item j cope of cloth of tyssue.

Item iij reed copes of cloth of tyssue.

Item j cope of blew tynsell alias baldkin.

Item ij copes of blew tyssue.

Item j cope of blew velvet w^t armes like parliament robes.

Item x whyte silken copes.

Item ij white copes of silke w^t birdes.

Item iij white copes of silke w^t starres.

Item j grene cope of silke w^t byrdes.

Item j blew cope of silke w^t birdes.

Item xj olde copes called reed palles.

Item v old blew copes of silk.

Item iij olde copes called Murreys.

Item xij old copes of one sute called Helmettes.

Item j sute of blew tyssue with thappurtenaunces.

Item anoyer sute of blew tynsell alias baldkin.

Item anoyer suit of blew velvet.

Item ij sutes of reed tyssue.
 Item anoyer sute of couraer reed tyssue.
 Item ij sutes of white damaske, y^e one w^t egles y^e oyer w^t Jesus.
 Item a sute of yalow with xx silver and gilt spanges and small perles upon y^e chesible.
 Item a sute of reed velvet lyned w^t silke.
 Item j sute of white silke w^t brannches of trees.
 Item a sute old fustian apes w^t starres.
 Item j olde suite of reed w^t birdes.
 Item j suite of reed silk w^t keyes.
 Item xxij albes. Item vj palles.
 Item j fayre front of reed cloth of tyssue for y^e high altar.
 Item anoyer fayer front of white and reed cloth of tyssue for y^e high altar.
 Item j altar cloth with a front of reed silk and ymages of y^e xij apostles and y^e frontall.
 Item j front and frontall of grene silk w^t half dogges.
 Item j altar cloth of rede w^t y^e front and frontall and w^t helmettes.
 Item anoyer reed front and frontall w^t keyes and swordes.
 Item anoyer of reed w^t B. graundson's armes.
 Item a black front and a frontall.
 Item iiij other white short syde altar clothes.
 Item j old pare of reed.
 Item iiij old altar clothes for y^e communion table.
 Item iiij banners of silke.
 Item iiij carpettes, j old great one and iiij small.
 Item iiij grene clothes about y^e quire and one in y^e deane's seate.
 Item ij reed clothes of arras for y^e quire, and j litle one for y^e deane's seate.
 Item ij quysshins of reed damask.
 Item ij quysshins of white tyssue.
 Item ij grene quysshins of aras.
 Item vi old sutes of vestmentes of sondrie coloures and small estimacion.
 Item x old tunicles for corusters of diverse colours litle worth.
 Item ij pare of organes in y^e quire, one greate y^e oyer small.
 Item in or. ladies chapel ij pare of organes, j greater, y^e oyer lesse.
 Item a great dexte of laten with a spred eagle.

Md. y^e in yis inventory by taking of y^e view, we have more than was tolde us before by y^e Inventory y^t yei brought in, as namely—ij pare of organes, j great laton dexte, j bell, j unce of silver in y^e ship, y^e certaintie of cxi unces of silver in y^e ij crosse staves, y^e certaintie of more than c unces in y^e rector staves, Item vj copes, the certayntie of xx spanges silver and gilt upon a vestiment, Item iiij albes, vj old sutes of vestiments of sondrie coloures, x old tunycles for corusters, Item xxxvij unces of silver in y^e candilstickes.

PUGIN VERSUS BARRY.

IF Sir C. Barry did no more than select from the multitudinous drawings which are said to have been executed by Mr. Pugin's marvelously facile pencil, and force upon him the discipline and correction of his creative power, and save us from such wild work as might have resulted from designs like the one which forms a frontispiece to Mr. E. W. Pugin's pamphlet, Sir C. Barry would still be really the art architect of the Palace of Westminster in every valuable sense,—in

every sense, in fact, except so far as detail was concerned. "Thank goodness!" said a friend of ours, when he first saw the pamphlet, "that, if the clock-tower was carried out to some extent according to the said drawing, we were saved from the bridge and its absurd gate-house!" In the tower there is, it is true, some resemblance to the clock-tower at Westminster, but only such resemblance as to give a hint to a more chastened architect.

We have very carefully examined Mr. E. W. Pugin's pamphlet, and before coming to a final decision must wait for Mr. Barry's reply, which is in the press. Thus much, however, seems to us to be manifest from the pamphlet before us, even without seeing what answer will be given to certain parts, that no proof has been brought of much more than has been allowed on all sides, that Mr. Pugin rendered considerable assistance to Sir Charles Barry in carrying out the designs for the Houses of Parliament. As we have said before, if we are forced to believe, in order to fall in with Mr. E. W. Pugin's assertions, that Sir Charles Barry systematically acted the part of an unprincipled rogue, without honour or good feeling, and that Mr. A. W. Pugin not only sold himself in a most unworthy manner, but subsequently wrote a letter which, according to his son's showing, was intended to mislead the public, and put them off the right scent, though all the time it was written with the greatest care to exclude the only meaning which the public would naturally put upon the words used, we must have very strong proof indeed of the alleged facts. This at present we certainly have not. We have plenty of special pleading explanations and glosses upon certain words in the various letters, giving a sense which they by no means necessarily, or even probably, were intended to convey; alleged depreciation of Mr. A. W. Pugin upon the part of his friends and admirers, though opponents of his son's unfortunate claims, for the sake of magnifying the intention of Sir Charles Barry's hearty, natural, and appreciative letters in praise of his assistant's labours. We have, too, explanations of entries in the diary, which, granting their correctness,—a point which ought to be settled by reference to an unbiassed and competent tribunal, as it has been questioned,—cannot by any possibility bear the meaning which is put upon them.

Before examining the assertions of the son, we will see what the father said for himself. His friends affirm that he constantly denied any title to such a claim as is now made for him. The letter in which he has always been supposed to record the true state of the case between him and his employer was as follows:—

"To the Editor of the Builder. (Sept. 6, 1845.)

SIR,—As it appears, by an article in the last number of the *Builder*, as well as in notices contained of late in other periodicals, that a misconception prevails as to the nature of my employment in the works of the New Palace of Westminster, I think it incumbent on me, in justice to Mr. Barry, to state, that I am engaged by him, and him alone, with the approval of the Government, to assist in preparing working drawings and models from his designs of all the wood carvings and of the internal decorations, and to procure models and drawings of the best examples of ancient decorative art of the proper kind, wherever they are to be found, as specimens for the guidance of

the workmen in respect of the taste and feeling to be imitated; to engage with artists and the most skilful workmen that can be procured in every branch of decorative art, and to superintend personally the practical execution of the works upon the most economical terms compatible with the nature of it and its perfect performance. In fulfilling the duties of my office, I do not do anything whatever on my own responsibility; all models and working drawings being prepared from Mr. Barry's designs, and submitted to him for his approval or alteration, previous to being carried into effect. In fine, my occupation is simply to assist in carrying out practically Mr. Barry's designs and views in all respects.

"Trusting to your fairness in giving insertion to this letter in your next number,

"I am, sir, &c. &c.,

"A. WELBY PUGIN.

"*London, Sept. 3, 1845.*"

This letter we take to be—what Mr. Pugin's real friends assure us—a genuine, honest, and unreserved explanation of his position in respect to Sir Charles Barry. We are assured that the letter was written, without solicitation or pressure by Sir Charles, simply as an act of justice. Mr. E. W. Pugin must either have a poor opinion of his father, or a curious notion of straightforwardness, if he thinks that this apparently explicit letter was only intended to throw dust into people's eyes; that, in fact, the plans of Sir Charles Barry mentioned in the letter were really the original drawings of the writer, which had passed into Sir Charles Barry's hands for a money consideration. When once the designs had become Sir Charles' property, Mr. Pugin "considered that he had relinquished all right to the authorship of his designs. It was agreed that he should retire, and *consider* them to be no longer his own;" that, in fact, though he designed and drew them, he was justified in speaking of them to the public as "Mr. Barry's designs," from which he made models, &c., and as *Mr. Barry's own designs*, which he simply assisted in carrying out practically. And this ambiguity of language, we are told,—we should, if we believed it, use a plainer word to designate it,—was "intended to neutralize the report about Mr. Pugin's claim, without any repudiation of its truth." We can only say, in Mr. E. W. Pugin's words, "*Credat Judæus.*"

It is particularly unsatisfactory that the letters, so many of which are quoted, should only be quoted in a fragmentary state. They may, one and all, bear a perfectly different meaning when complete from what the public might imagine from the extracts. If Mr. Pugin has any regard for his own character he will not refuse to submit the case to some impartial tribunal which will at any rate know how far the quotations are *bonâ fide*. We should like to know whether, in Letter I., page 23, at the words, "they will furnish the necessary data," (i.e. dimensions) this word "dimensions" is in the original or a gloss of Mr. E. W. Pugin. While speaking of this word we would refer to letter II., where "data" is used again, and in such a sense as evidently not to refer merely to dimensions. Sir Charles sends tracings of grand public entrance, &c., most wretchedly made by a youngster who is as dull and destitute of feeling as the board on which he draws, that will nevertheless, I have no doubt, afford you *all the data you require*;

and then he goes on by giving Mr. Pugin leave to *design* certain parts without further reference to him; surely here *exceptio probat regulam*. Sir Charles sends tracings of his own designs and trusts Pugin to fill in some of the interior. *We understand that it is emphatically denied by Messrs. Barry that Sir Charles ever paid the £400 for the competition drawings* upon which so much stress is laid. It seems too clear upon the face of it, that the drawings mentioned in his Diary before September the 27th, could not have been for the Houses of Parliament. There is direct evidence that the entries refer to the Birmingham Grammar School. The entry on September 27, Parl'. H. cannot refer to Mr. Barry, because Pugin did not assist him till October 12, 1835. At this time the design was entirely made, though all the competition designs were not. We have no doubt that Mr. Barry's designs were finished before Mr. Pugin was called in, and will not believe that the latter gentleman drew and designed the whole of them, and then spoke of them as Sir Charles Barry's, as is said in page 17 of the pamphlet. If he was capable of such untruthfulness as is alleged, we should not trust any of the entries in his diaries.

Thus much is allowed on all sides, that Sir Charles Barry made the plan himself—a plan quite at variance with Mr. Pugin's ideas—and that Pugin was not a mere draughtsman or copying clerk; that he really, to some extent, influenced the design, especially in such matters as the roofs and ornamental details; we will grant that from his letters and diaries it appears that he had more influence than was generally known, possibly more than was to the advantage of the building; but that all that he did, he did under the correcting eye of Sir Charles Barry, who evidently sometimes was not overeasy to please. Wherever in the diary the word “drawings” is used, Mr. E. W. Pugin assures us that original designs were meant; this we altogether doubt. Nor are we more persuaded by the question whether he who made the hundreds, nay, thousands of drawings for every portion of the building was not the art architect; we should say certainly not, but he, whoever it was, Sir Charles Barry we believe, who originated them. We shall probably recur to this subject when we have seen the reply to the pamphlet.

ALTERATIONS OF THE HOUSE OF COMMONS.

FROM no fault of the architect of the Palace of Westminster, but from the altered circumstances of the case, it has become necessary to make considerable alterations in the new House of Commons, if not virtually to rebuild it. When Sir Charles Barry was called upon to design this building, the attendance of members was not nearly so numerous as is ordinarily the case now-a-days, and so a house large enough to contain such an attendance of members as usually takes place upon any important question now, was considered not only useless, but worse than useless, its size being certain to be a hindrance to sound, and productive of discomforts of all sorts. The passing of the Reform Bill has so far altered things, that in the late debates some of the principal

government officials had to stand for hours because they could not get a seat, though their attendance was absolutely necessary. To remedy this crying defect, which is likely to increase rather than lessen, a Select Committee was appointed to suggest such alterations as might seem advisable. Several plans of reconstruction have been the result of the inquiry. It has been shown that the thing can be done either by alteration of the present House, or by building a new House of Commons on the site of the court adjoining and of the present dining-rooms. One recommendation for remedying the evil consists in merely altering the position of the seats. Some extra accommodation would be gained by this plan, but quite inadequate to what is wanted, and at the expense of the Peers and diplomatic body. If the present House is to be altered, there is little doubt that the plan which will give the most accommodation with the least interference with the building as designed by Sir Charles Barry would be the most advantageous. We should strongly object to any *needless* alteration of so important a building. The plan of enlarging the House by carrying back the wall behind the Speaker's chair, and thus gaining 17 feet of depth, seems to be the best offered in this case. By doing this at least 110 more members could be accommodated. But then the great length of the House would be a serious disadvantage. We agree with Mr. Barry that this would be better than Mr. Bazley's idea, which was to extend the entire width of the House 30 feet, by including the side lobbies. No doubt by these means a very convenient House might be built, but the present House would in reality be demolished,—a new roof, new foundations, and new lobbies would be wanted. This it will be seen would be little else than a re-building. Mr. Barry proposes instead of this a plan, which he says will cost less, and which will certainly be better in every way. He says, leave the present House as it stands, and build a new one on the site of the Court adjoining. So that during the building of the new House the members might still use the old one, which upon the completion of the other could be used as the lobby.

Mr. Barry also recommends other important alterations "as regards the provision of private rooms for ministers and others, and a suggestion that has been made that rooms should be provided in which members might meet their constituents, keep their papers, &c., and also the large and increasing demands for the accommodation of the reporters of the press. I may perhaps point out that the space now occupied by private residences for the assistant sergeant and other officers of the House of Commons in New Palace Yard would be very convenient for the purposes named. If these houses were appropriated to such purposes, new private residences might be erected in New Palace Yard, towards Bridge Street, according to the original design of my father for the completion of the palace."

There can be no question, as we have said on another occasion, that Palace Yard, with its bewildering differences of level, ought not to be left in its present state; and now that extra accommodation is required, and can be so well gained, by finishing the palace in a worthy manner, and taking away the eyesore of the Palace Yard corner, we hope that Mr. Barry's wishes may be carried out.

CAMBRIDGE ARCHITECTURAL SOCIETY.

THE first Meeting for the Michaelmas term was held in the Society's new room at the Albert Institute on the 11th November, 1867.

After some ordinary business had been transacted, the meeting was adjourned to the Town Hall, to hear a paper read before the School of Art on "The Parthenon and the Art of Phidias," given by Mr. C. T. Newton, keeper of Greek and Roman antiquities at the British Museum.

The second Meeting for the Michaelmas term was held in the Society's rooms at the Albert Institute, on Thursday, 21st November, 1867.

Mr. W. M. Fawcett, of Jesus College, then gave an account of several churches and other buildings he had seen in a recent visit to Belgium, which he illustrated by a considerable number of photographs.

The third Meeting for the Michaelmas term was held on Thursday evening, December 5th, in the Society's room at the Albert Institute, the Rev. G. Williams, King's College, in the chair.

The minutes of the preceding meeting having been read,

The Secretary laid on the table two views of S. John's Chapel, presented by the Bursar of S. John's; and Mr. Carter's History of King's College Chapel, presented by the author.

The thanks of the Society having been given to Mr. Reyner and Mr. Carter,

The Chairman called on the Rev. T. G. Bonney for his communication on "The Recent Excavations made by the Palestine Exploration Society at Jerusalem."

Mr. Bonney, after a few words of introduction, said, the authors who had written upon the position of the ancient Temple enclosure at Jerusalem might be divided into two classes: those who considered it to occupy a square of about 600 feet in the S.W. angle of the present Haram, and those who supposed it, with the fortress Antonia, to extend over the whole of the Haram. One of the most prominent defenders of the former theory was Mr. Fergusson, who, in addition, had started the absurd notion that the Dome of the Rock was the church which Constantine was by him imagined to have built over the Holy Sepulchre. For this absurd "rider" there was not a tittle of evidence. The excavations made at the S.E. angle had proved that undisturbed masonry of the age of Herod the Great could be traced down to the rock, about 55 feet below the present level of the ground. They had also traced the wall of Ophel from its junction with the Haram wall to a distance of about 300 feet S.S.W., and had found a passage running for about the same distance under the Haram area. They had also traced the same masonry down to the rock at the S.W.

angle to a depth of 95 feet, and had discovered that a deep ravine, some 40 feet wide, skirted the Haram wall on the west; this was formerly spanned by the arch known as Robinson's bridge; and further excavations in the Tyropæon valley had discovered traces of a colonnade which had apparently formed part of an approach to it. The question, therefore, of the extent of the Temple area was now settled in favour of those who had supported the second theory. Excavations at the Fountain of the Virgin had disclosed a passage leading up to a shaft, at the head of which was a sloping passage, leading up westward in Ophel. This was probably to supply this suburb with water during a siege. Lieutenant Warren had also traced a passage, apparently an enlarged fissure, running through the rock, nearly under the west wall of the Haram, for some 250 feet. This had no doubt once had some connection with the fortress Antonia. Other excavations had also been made with interesting results near the Damascus gate, and also in the neighbourhood of the Holy Sepulchre church.

Mr. Williams would first say a few words on some of the points which had been so well brought out by Mr. Bonney, as the result of the recent investigations at Jerusalem, and would then add something on subjects which had been left to him by Mr. Bonney. As to the discoveries made by Lieutenant Warren about the Temple area, he confessed that he did not attach so much importance to them as others had done, because he never could feel the force of the arguments by which it had been attempted to place the Temple area in the south-west angle of the present Haram enclosure. From the fact that Mr. Fergusson, Mr. Thrupp, and Mr. Lewin had all adopted this theory, he saw that there must be strong arguments in favour of it; but he had never been able to accept them, because it seemed so clear to him that such a situation was directly opposed to the testimony of Josephus, who certainly represented the Temple as occupying the summit of the hill; whereas this modern theory would hang it on the hill side, which would be an impossible position for a fortress—such as we know the Temple was—commanded as it would have been by the raised platform on which the Dome of the Rock now stood. It had, indeed, been proposed by some authors to place the fortress Antonia on that raised platform; but that again was directly opposed to the testimony of Josephus, who placed the Antonia at the north-west, not the north-east, angle of the Temple area. The chief satisfaction which he derived from these discoveries was this, that they served to vindicate Josephus from the charge of exaggeration, so often unjustly brought against him. His description of the view from the top of the walls at the extremity of Herod's cloister, along the south of the Temple area, had been ridiculed as absurd, but was now found by these recent excavations to be nothing more than sober truth. Mr. Williams acknowledged that he had been obliged to modify his views of the southern limit of the Temple area, but this he had done prior to the recent discoveries, in consequence of what he had heard from the Count de Vogüé. All that met the eye in the substructures along the south wall, in the vaults at the south-west angle, in the double and triple gateways, belonged clearly to a late Roman period, and he had

accordingly assigned to them the date of Justinian, who had built a Church of S. Mary on the present site of the Mosque-el-Aksa, and in connection with it a large hospital for the sick, and a hospice for pilgrims. In the state of knowledge at the time when he wrote, when the subject of Jerusalem topography was in its infancy, Mr. Williams maintained that he was fully justified in the conclusions he had drawn from the language of Procopius; but the Count de Vogüé, in a careful survey of these works at the south of the mosque enclosure, had discovered some faint traces of Herodian masonry under the incrustation of more modern work, enough to convince him (Mr. Williams) that the outer court of the Temple had extended so far. This was further proved by the junction of the wall of Ophel, lately discovered, with the south-east angle of the Haram wall; for Josephus informs us that this old wall of Ophel joined the east portico of the Temple. He was now convinced that the Haram enclosure was identical with that of Herod's Temple; unless, indeed, the recent discovery of a fosse cut in the rock a little to the north of the raised platform—not yet fully described—should require us to modify our views still further. Mr. Williams next expressed his satisfaction that, while recent investigations had clearly demonstrated that the fragment known as Robinson's Arch could never have been, as that traveller maintained, the bridge described by Josephus as connecting the Temple with the upper city, the discovery of an ancient arch entire under the causeway which he (Mr. Williams) had conjectured to be the bridge in question, had served very much to confirm his theory. Mr. Williams next proceeded to speak of the Church of the Holy Sepulchre, and adduced some further proofs of the identity of this site with that on which Constantine had erected the Martyr of the Resurrection, which was a question altogether distinct from the authenticity of the site itself. He then described the discovery of the northern and southern apses of the rotunda of the church, which he believed to be such *exedrae* as are described by Eusebius, in the cloister that surrounded the open court to the west of the Basilica, in the centre of which court the Sepulchre itself stood. These two apsidal recesses had been strangely omitted in Captain Warren's plan of the church, published by the Ordnance Office, although they had been inserted in earlier plans, as, e.g., in that of Mr. Scoles, published by Professor Willis, in the second edition of Mr. Williams' "Holy City." These two apses he had again identified last year, and had made a discovery in the southern one which he considered to be of great interest and importance, as identifying the actual site with the ancient one. He exhibited a drawing of an ancient tessellated pavement, which he had found on the floor of this apse, and which he believed to belong to the original court of Constantine's church, as he could assign no later date to its execution. He had submitted it to a friend of his in the South Kensington Museum, who had obtained the opinion of men learned in such matters there and at the British Museum, and the result of these inquiries was that it might very well be a pavement of the Constantinian era, executed by local workmen. In conclusion, he thought that, as the theory of the cave under the dome of the rock being the true Holy Sepulchre had been

entirely exploded by recent discoveries, and the identity of the Saracenic mosque with Constantine's Church of the Holy Sepulchre had been disproved, all would be glad to acquiesce in the old conclusion that the present Church of the Sepulchre stands in the same position in which Constantine originally placed it.

After some conversation on the subject, and votes of thanks had been given to the Rev. T. G. Bonney and Rev. G. Williams, the meeting adjourned.

EXETER DIOCESAN ARCHITECTURAL SOCIETY.

THE Quarterly Meeting of the members of this Association was held at the College Hall on Tuesday. The chair was taken by the Rev. H. T. Ellacombe, and there were also present the Rev. J. B. Stother, Rev. F. W. Pulling, Rev. C. W. E. Tothill, Rev. W. Nosworthy, Rev. J. T. Walters, Rev. W. Grey, Rev. P. Williams, B. C. Gidley, Esq., R. M. Fulford, Esq., J. Hayward, Esq., P. B. Hayward, Esq., E. Ashworth, Esq., W. Chanter, Esq., and the Rev. J. L. Fulford, (hon. sec.)

The hon. secretary read the following report of the committee:—

“In endeavouring to make arrangements for the first part of another volume of Transactions, your committee find themselves hampered through the amount of the arrears of subscriptions; and they have, therefore, through the treasurer, issued a circular containing a statement of subscriptions due to the society, and have resolved, further, that a letter shall for the future be sent to all members shortly after the commencement of each year.

“It cannot be questioned that the proceedings of the society are unnecessarily hindered through the irregularity of its annual income. And as that income has to be employed about two points of great practical importance, there is the greater need of our knowing how much can be devoted to these objects. No one will question the value of our Transactions; but these cannot be issued unless at a very considerable outlay. The last part completing Vol. I. of our new series must necessarily draw largely upon our funds; but if Mr. Ellacombe had not given to the society his labour and the accumulated information of a lifetime upon a given subject, that cost would have been increased very considerably. The same may be said of the series of sculptured effigies of the high tombs in South Devon, which it is intended should form the illustrations of the next part. To complete the series, about fifty illustrations will be required. It is not likely that the funds of the society can bear the whole cost of these illustrations; but if our arrears are decreased, as they ought to be; and the society can obtain assistance from others interested in this work, who would take upon themselves the cost of one or more plates, there would soon be prepared another part of the Transactions, which would be most creditable to the society.

“The committee have, since the annual meeting, made grants

towards the chapel now being built in the parish of Swimbridge, after the designs of Messrs. Gould, and towards the chancel of the school chapel at Dartmeet. In each of these cases a larger grant would have been made had the funds of the society really in hand been in amount such as they ought to have been. The beneficial influence of such grants as these may be seen in the case of the church of S. Mary Arches in this city. From long habit the parishioners had brought themselves to think that doors to church seats were necessary to the comfort of worshippers. A grant of £10 was made by the committee, subject to certain conditions: one of the conditions, that which required the absence of doors to the seats, has been acceded to; and it is hoped that the other condition of the committee will be concurred in, so that the whole grant, instead of the moiety thereof, may be payable to the Rector of S. Mary Arches upon the completion of the works.

"The new church of S. Michael, in the parish of S. David's, as well as the new church of S. Mary Major, are both nearly completed. It will be admitted by all that these churches will be a vast improvement upon the character of the churches in Exeter generally—an improvement both externally and in their teaching upon the passers by, and internally and in their influence upon worshippers. The committee cannot help expressing their regret to hear that the noble tower of the new church of S. Michael is not to be furnished with a good peal of bells. May it not be hoped that the founder may be induced to reconsider the subject? A correctly arranged church is a great gain. A church with open seats, of a like and uniform character, is also a great gain; and a church in which tokens of Christian love and alms gifts are not wanting, is also a great gain; for it is an evidence of Christian reality and zeal, which none can deny, and few can overlook.

"Amongst other works in progress in the neighbourhood must be mentioned the new chapel of ease at Cowley, in the parish of Brampford Speke, which is built entirely by the founder of S. Michael's, in this city; and the new schools in the same parish, after designs by Mr. Hayward.

"Restoration has been going on for some years in Wynyard's almshouses in this city, and in the chapel attached thereto, through the care and liberality of Mr. Kennaway. Two large 3 ft. 5 in. fluted-transomed four-centred windows have recently been discovered and faithfully restored in the north wall of the chapel, on the eastern side of that high arched stone screen, which forms so marked and peculiar a feature in this chapel—a feature, by-the-bye, which might suggest something better than the low stone screen so frequently adopted in our new churches.

"The west nave window of the church of the Holy Trinity at Ilfracombe has recently been filled with painted glass by Hardman. This window has been given by the parishioners as a memorial of one of the curates recently deceased; and your committee would call attention to this mode of showing personal regard for individuals, as being far more seemly in itself, and more Church-like, and as acknowledging at one and the same time regard for an individual Priest, and for the corporate being of the Church. The window has features about it

which, though less popular, are nevertheless very striking and artistic, and worthy of notice. It is understood that no limit was set as to cost, and that the whole treatment of the window may be regarded as an evidence of Mr. Hardman's skill.

"The following resolution was unanimously adopted at the meeting of the committee held in October; and it is to be regretted that such action could not have been taken earlier: 'The committee of the Exeter Diocesan Architectural Society have observed with great regret the character of the work lately done and still in hand at the church of S. Martin in this city, and venture, with all respect to the authorities of the parish, to suggest that it would be well, even at this time, that the assistance of an architect who is conversant with ecclesiastical architecture should be called in.' It can be confidently affirmed, that at the same cost, and without any great stretch of human effort, or any marked measure of architectural knowledge, a great improvement might have been made in the character of the new work, and a far sounder principle of repairs might have been applied to the old. And your committee cannot forbear urging most strongly the increasing need of calling in the professional assistance of those who are conversant with ecclesiastical architecture when any work is proposed for adoption in our churches. There is an increasing desire in most quarters to make our churches bear more tokens of care and regard. As a rule, parishioners do not think that money spent upon their church is money wrongly or uselessly spent. As a rule, they do not like to see their church dirty and uncared for; and at the same time, in these days of illustrated books, it is an easy thing to pick up a little knowledge of general architectural features, which may be most unwisely brought to bear upon particular cases. The desire to restore our churches requires to be carefully directed. The skill and the loving care of a church architect are constantly needed to prevent the absolute loss of all features of the past, and all those examples of the skill and artistic work of earlier days, which have been patterns to all up to our own times. If great watchfulness and care are wanting, our old landmarks in church work will all be lost, and scarcely an example of untouched, unmutated detail will be left to help or guide those that come after us. As a rule, the workmen in old time were more like artists than mere workmen. There is constantly to be found in the foliage and other enrichments of mediæval times some token or other of individual thought and personal pleasure,—some token of the man who wrought it; and all these features should be cherished and preserved, and will be, if those are employed to direct the work who have a religious zeal for their calling.

"It will be remembered that, at the annual meeting, it was resolved that one of the lay members of the committee, and a resident in Exeter, should be appointed as one of our secretaries. Mr. Kennaway is unwilling to take upon himself the office, being sufficiently occupied with the work of other societies; and to-day your committee will recommend for election another lay member of the committee, and a citizen, whose name will recall one whose love for the Church and for Church work will not soon be forgotten.

"Another of our officers, and one of the oldest members of the society, has been compelled, from a final change of residence, to be separated from the committee. Mr. Norris, as our curator, has long worked for the society; and the varied and full information about all the churches in the diocese to be found in the rough notes lying on the table, will satisfy any one how great and abiding an interest Mr. Norris took in our proceedings. He is obliged to resign his office with much sorrow, but he still takes, and will continue to take, a lively interest in our proceedings; and it is the desire of the committee that Mr. Norris should to-day be elected as one of our honorary members.

"But this resignation from necessity of one of our oldest officers, reminds us all of the age of our society. It is no little sign of vitality that, after more than twenty-five years, the society is as ready for work as it is at present; and it should not be forgotten too that there is much work left to be done, and that all our members are asked to bear their part in the doing it.

"Mr. Norris's office as curator will be kindly filled for the present by Mr. P. Hayward; and Mr. Norris's resignation was received too late to be announced in the circular sent to him."

The report was received and adopted.

Mr. Hayward said, in the absence of Mr. Miles, whose health did not permit of his being present, he had to report that, since the commencement of the present year, the treasurer had received £133. 0s. 6d., exclusive of the balance then in hand. Of that sum as much as thirty-three guineas were arrears of subscriptions. He was also happy to say that since the statement was drawn up other money had been received, also containing arrears. £7 had been received by the sale of the society's Transactions. The amount paid since the commencement of the year was £56. 7s. 6d., £30 of which was towards the illustration of Mr. Ellacombe's valuable paper.

T. G. Norris, Esq., and W. C. Rayer, Esq., of Holcombe Court, were unanimously elected members of the society, the latter as a subscribing, and the former an honorary member, in recognition of his late valuable services as curator.

Mr. B. C. Gidley, M.A., was appointed one of the honorary secretaries.

The chairman said Mr. Fulford had had too much to attend to by himself, and it was very desirable to have a secretary living in the city.

Mr. Hayward said Mr. Gidley had kindly consented to act, and to do his best for the interest of the society.

CHURCH TOWERS IN SOUTH DEVON.

The Rev. William Grey read a second paper on this topic, of which we furnish an abstract:—

"A paper on this subject was read before this society in 1842, but it has been thought necessary to revert to it, partly because that paper was somewhat crude and incorrect in its details; partly because the subject is very perplexing, and has constantly proved a stumbling-

block to archæologists. The case stands thus: there are a number of church towers in South Devon of a very rude and early appearance. The tower arches have square soffits; they spring from chamfered abaci, and are often nearly semicircular. Rickman conjectured that many of them were Saxon, so rude were they in their character. The windows, especially those of the bell-chambers, look like Norman or Early English work—generally of two lights, with plain uncusped heads, and no tracery. Mouldings they have none, except a chamfer. These towers are often without buttresses, and the walls batter. People call these towers Norman, or Early English, the relic of an earlier building; or they say that these plain features are built in again. To all this there are two answers:—(1) It is not denied that there may be certain examples, where these plain tower arches, and perhaps some of the windows, may belong to an earlier church. But (2) such are exceptional cases, and the origin of this plain work must be sought in a certain local fashion which prevailed in the district from about A.D. 1300 to 1550. Thus the belfry windows of Denbury, of the date of 1318, are exactly the counterpart of those at Woodland, which tower was built in 1536. And the reason of this conservatism is, that good freestone was difficult to get, the quarries at Beer being distant; and such substitutes as granite, limestone, and red conglomerate, were of a rough, rugged description, and unsuitable for good mouldings or tracery. Such work as is found at Launceston church is scarce, and must have been a severe tax on the purse and patience of church builders; and whereas it has been suggested that the Perpendicular west windows of these churches have been insertions in older walls, such can scarcely have been the case with the majority of towers under consideration, for the freestone used in these windows was not of a sort to *need* renewal, as is the case in districts where soft oolite is the common freestone; and besides, later insertions generally leave some mark behind them, which is not seen in these towers. Besides this, plain work is occasionally found in porches, i.e., in those parts of the building where such plainness and rudeness cannot mar the general effect of the interior. Hence the west window, which plays a considerable part in the interior, is not plain, but has the ordinary characteristics of tracery, cusps, &c., which all the other windows of the church possess. An inquiry into the dates of these plain towers shows that, while several of them—as Bovey Tracey, Denbury, Dartington, and Staverton—are of the early part of the fourteenth century, the greater number of them were erected in the fifteenth, and Woodland as late as 1536. If, from a consideration of the dates of the towers, we proceed to classify them, we shall find that, generally, the same outlines by no means indicate similar dates. The towers in question may, for convenience, be arranged thus:—(a) Towers with one stage, walls battering—Stoke S. Gabriel, Tormohun, about 1400. (b) Towers with two (or in one instance three) stages, walls battering, no buttresses or turret—Ashcombe, Belstone, Bovey Tracey, circ. 1402; Broadhempstone, 1402; Denbury, 1318; Coffinswell, circ. 1440; Dartington, circ. 1320; Hennock, circ. 1470; Lustleigh, Newton Abbot, circ. 1516; Staverton, circ. 1330; West Oghwell, circ.

1320; Wolborough, 1516; Gidleigh, Holne. (c) Towers with two stages, walls battering, no buttresses, an octagonal turret against the north or south face—Bickington, Buckland-in-the-Moor, Dean Prior, Ilsington, circ. 1420: three stages, Kingskerswell, Manaton, Marldon, circ. 1520; S. Marychurch, Woodland, 1536. (d) Towers of two or three stages, angle buttresses, generally with staircase turrets—Abbotskerswell, Antony, circ. 1410; Cockington, circ. 1485; Drewsteignton, Eggesford, Highwick, 1428; Holcombe Burnell, Ken, Moretonhampstead, Newton Bushel, 1443; Powderham, S. Thomas, 1412; Shillingford, circ. 1490; Townstall. (e) Lofty towers with face buttresses set back from the angles—Ashburton, Berry Pomeroy, circ. 1400; Chagford, Christow, Ipplepen, circ. 1440; Kingsteignton, circ. 1480; Littlehemston, 1439; Torbryan, circ. 1440. The result of all this classification is, that it is most evident that there was a great deal of conservatism in the tower building of South Devon; and that we must not argue that, because one tower has the same sort of outline as another, therefore both are of the same date. They may be, or they may not be. From the classification of the towers we go on to note some particular details in them. The plinth in most is a bold chamfer, sometimes, but not often, a hollow. West doorways are mostly exceedingly plain, but a peculiar type occurs at Dean Prior, Cockington, Newton Bushel, Abbotskerswell, Bickington, Torbryan, and Kingskerswell. Mouldings very like Decorated are found in several Perpendicular towers. This is only the conservatism of the district. West windows are generally of the ordinary Perpendicular type, but in several examples (as Bickington, Chagford, &c.) a window with Decorated ramified tracery is found—probably the east window of the older church of the fourteenth century. Tower arches are so plain, that they are often called Transition Norman, or Early English; but one of this sort is found at Woodland, which cannot possibly be of any earlier date than 1536. Doorways out of the newel staircase are found with square lintels, and might be taken for Saxon work, but such work would not be found over work of the fifteenth century. Battlements show the same conservatism which other details do, being found in the early part of the fourteenth century, and in the middle of the sixteenth. The finish of these towers was sometimes a blunt spire, as at S. Petrock's, Dartmouth, and Hennock; sometimes a gabled roof, as at Denbury, Ilsington, Newton Bushel, &c. Probably several towers now covered with lead originally had short spires. There is one great foe which seriously hinders such inquiries as the foregoing—the limestone of the district, in the shape of whitewash inside, and rough-cast outside. One consequence of this is, that the beauties of our churches (both inside and out) being obscured, if not altogether hidden, people will not believe that they have any beauties at all, and cry out for what they call 'restoration,' which generally means deformation or utter destruction. May not we, as members of a society whose motto is, '*Veteres revocavit artes*,' plead for a careful removal of the obnoxious whitewash and rough-cast first of all, before our ancient churches are condemned to undergo the calamity of a so-called 'restoration?' Surely it is a little unfair on the memories of

our forefathers to do our best to spoil and hide their works of art, and then turn upon them and say that they were utter strangers to art."

The chairman said he had listened with great pleasure to Mr. Grey's elaborate paper, because it had carried out in some degree the suggestion he made when he read his paper on "Bells," that a paper on towers would be a rich field to work upon.

Mr. Hayward thought they were indebted to Mr. Grey for his paper, and the great research he had made. He thought, however, in some cases he gave later dates to the structures than he really ought. For instance, at Dartington there were traces of an old cruciform church, and in his practice he found the old parts of a church to consist of tower and perhaps a chancel. In the Perpendicular period churches required to be enlarged, or raised, and then they were built upon either or both sides; and the Perpendicular windows were inserted not only in the chancel, but he believed also in the towers; and perhaps, owing to the towers being made to have an increased elevation, they were given the late character they now possessed. But in most cases where they found that the material used was small rubble, and the form a simple battered outline, he thought those towers were of a rather earlier date than Mr. Grey was inclined to give them. It was a question, however, open to consideration, and he had only made these remarks hearing what Mr. Grey had said in his paper. He did not think the evidence of coats of arms was worth much, because they were introduced into the churches at a much later period than they were built.

The chairman said it had often struck him that the basements of some old churches were much older than the superstructure. A question he should like to see dealt with was, "What was it that led to the reconstruction of so many churches about the year 1450?"

The Rev. W. Grey said that was a very curious question, and he wanted, if possible, to work up to it.

The chairman remarked that there were many churches of that character around Exeter: there seemed to be an extraordinary spirit afloat at that time.

Mr. Grey was then unanimously accorded a vote of thanks for his paper.

Mr. R. M. Fulford read a paper on "Churches in Dorset, chiefly in the Isle of Purbeck."

Capital sketches and drawings of the edifices referred to were shown, and at the close of the paper,

The chairman remarked that it was a most interesting paper, and a good specimen of Mr. Fulford's industry. He was glad that the society had such a hard-working member.

A vote of thanks was unanimously accorded to Mr. Fulford.

Mr. Hayward said Mr. Blencowe had forwarded a drawing of King John's Cup, at Lynn. The drawing was placed upon the table, and examined by the members. Mr. Hayward said he had prepared an account of Walton Church, one of the Thynne churches, illustrated by photographs.

The members shortly afterwards separated.

NEW SCHOOLS.

Pewsey, Wilts.—Mr. C. J. Phipps has transformed a hideous nondescript infants' school in this village into a very picturesque and effective building. The walls have been raised two feet, and the gables made high-pitched; new windows inserted—square-headed with columniated monials; a good doorway with projecting tympanum, and a gablet; and a good window of plate tracery in the gable. The architect has made the most of a very unpromising task.

CHURCH RESTORATIONS.

S. Thomas of Canterbury, Salisbury.—The chancel of this church has been restored under the superintendence of Mr. G. E. Street. We quote a description of the works from the *Salisbury Journal* :—

"This church is said to have been erected as a chapel of ease to the cathedral about the year 1240, during the episcopate of Richard Bingham. The original architecture, which was Early English, resembled that of the cathedral. The late Rev. E. Duke, in his '*Prolusiones Historiæ*,' says that from a close examination he is of opinion that the original church was on a much smaller scale than at present; that it consisted only of a nave and a chancel; and that there were no side aisles, no chantries, no clerestory, or upper tier of windows, and no tower; and he considers that lancet windows similar to those of the cathedral were placed in the walls of the nave and chancel, where are now the arches. The most important alteration evidently took place subsequently to the introduction of the Tudor style of architecture, probably in the reign of Henry VII. or VIII. From the increase of population it was, we presume, found necessary that the church should be enlarged; and at that time, no doubt, the side aisles were made, and connected with the nave by the present series of arches, in lieu of the former lancet windows. In order to obtain more light in the nave a clerestory was added, consisting of five windows on each side. These windows, as well as the great west window, present a very singular curve in their arch, as, instead of the low pointed arch of the Tudor style, their curve exhibits the appearance of a reversed catenarian arc. As a proof of the fact that the side walls of the nave were thus raised, between each two of the original windows a slender circular shaft arose and supported the roof with its capital, shield, &c., immediately beneath it; but, when the ceiling was thus raised some feet higher, these capitals and shields were left in their places, and wooden shafts were subsequently carried up from thence to the present higher Tudor roof. The architecture of this beautiful roof amply proves that these alterations were made about the time of Henry VII. or VIII. These more ancient capitals may be seen ranging along the wall in a line, which cuts across the windows at about one-third in their height; and if this line be followed by the eye, it will be observed that it just surmounts the head of the arch, which divides the nave and the chancel; and, pursuing it to the east end, it will be found to follow exactly the base line of the windows in the clerestory of the chancel.

"Having thus sketched the history of the church we shall now proceed to

describe the present structure. The edifice consists of a nave and two aisles, a chancel with two side aisles, and a square tower on the south, under which is one entrance into the church, corresponding with a square porch or galilee, which at one time formed an entrance on the north, but has been removed. The length of the nave is 79 feet, and of the chancel 59 feet; the breadth of the nave is 25 feet, and that of the aisles each 23 feet; making a total length of 138 feet, and a total breadth of 71 feet. The nave is separated from its aisles by four arches on each side, 16 feet wide. These arches rest on square piers, fluted at the angles, each ornamented with four shafts, surmounted with octagonal capitals, enriched with vine leaves, and in some with clusters of grapes. From the head of each pier a single slender shaft rises to the roof, dividing the wall into compartments, which are adorned with panel work. The windows of the clerestory, above the aisles, are divided into lights by mullions. The roof is of oak trussed; and over the crown of each arch is the figure of an angel, bearing a shield. In the middle of each side is a similar image. One of these is charged with Gothic letters *E. D. S.* and one of the angels holds a pillar in his hands. The aisles are roofed with oak, divided by cross beams into compartments, and the intersections are adorned with bosses. In the middle, and at each side, are series of figures of angels bearing shields. The chancel is separated from the nave by four arches on each side. These are depressed at the crown, and turned on two centres. They rest on piers ornamented with shafts and surmounted with octagonal capitals, of elaborate workmanship. Near the roof the walls are perforated with six windows, of three lights each, terminating in trefoil heads.

"We shall now proceed to notice the restoration of the chancel, which has been carried out from designs by Mr. G. E. Street. The walls of this portion of the building have been cleaned and replastered, and the paint has been taken off the stone columns of the arcade, the carved capitals of which now appear in all their original beauty, and are extremely interesting. During the progress of the cleaning, four mural paintings, evidently about the date of the fifteenth century, were brought to view on the wall of the arcade of Swayne's chantry. The corbels on which the roof of the chancel rests were formerly painted over, and resembled in colour the wood of the roof. The paint has been all taken off, and the corbels may now be seen in their original state. They represent angels playing on musical instruments, in allusion, no doubt, to the service formerly performed in the choir. The windows of the clerestory have been filled with stained glass, by Mr. Horwood, of Frome, according to designs by Mr. Street. The glass is of diaper and fleur-de-lis patterns, with a coloured light round the border. In these windows, on the north side, are texts from the Revelation of S. John, descriptive of heaven, and on the south side are texts from the same book, with ascriptions of glory. The windows have also in various parts the monogram '*I. H. S.*' A Perpendicular screen, which had for some years served as the reredos, has been removed and placed in its original position on each side of the chancel, between the wall and the two eastern columns. The backs of these screens have been carried up with tracery, and fresh battlements have been placed on the cornice on the chancel side. The old reredos has been replaced by another, which is headed by new battlemented cornices, and is very handsome. The figures in the centre, which are beautifully sculptured, are of alabaster, on a diaper ground, and the subject illustrated by the central figure is the Crucifixion, with the weeping and sorrowful relatives and disciples standing around. On each side of the sculpture are panels of Aubigne stone, and on the cornice above are two angels in keeping with the original battlements. The reredos was designed by Mr. Street and the sculpture has been executed by Mr. Earp, of Lambeth, under whose superintendence the ornamental portion of the new woodwork of the chancel has been carved. The altar-table is of oak, with

walnut panels. The superfrontal is composed of rich velvet, and the frontal is of silk, having fleur-de-lis and roses, with bands of gold, highly ornamented. This exquisitely chaste and beautiful piece of needlework was executed by ladies of the parish. The chancel is laid with Godwin's encaustic tiles, and with Portland stone and marble. The altar-table, which is laid on a slab of black marble, is approached by five steps, and the sacrarium is cut off from the rest of the chancel by an altar-rail, supplied by Leaver, of Maidenhead, which is of brass, with iron standards of mediæval pattern. A new credence table and fresh sedilia have been added to the south side of the chancel within the altar-rail. Three screens of oak, in the Perpendicular style, with flamboyant details resembling the architecture in France of the period of the church, have been placed beneath the arches on each side of the chancel, for the purpose of marking the separation between that portion of the edifice and the side aisles. These screens are of rich design, and the workmanship is exceedingly well executed. Gas lights are placed above the battlements of these screens. The seats for the choir, which are placed on each side of the chancel, are of oak, of good design. A reading desk of oak, with excellent carving, is placed on the north side of the chancel, and there is a desk of similar character on the south side. The fine old oak stalls, which are good specimens of ancient carving, and which belonged to the church, are used as seats for the clergy, two on each side. Between the desks, at the entrance to the chancel, is placed a brass lectern, of handsome mediæval pattern, the workmanship of which is good. It bears the monograms 'I.H.S.' and 'X.P.C.' and was executed by Leaver, of Maidenhead. The chancel aisles have been filled with oak seats, and all the monumental slabs have been relaid. Two slabs containing incised brasses have been removed into the chancel. Some old hatchments, which were formerly placed in the church, have also been removed. Fresh pipes have been laid round the chancel, with coils for the hot air to circulate, and gratings fixed to regulate the supply. The heating apparatus was supplied by Mr. Haden, of Trowbridge. We must not forget to mention that, in the course of the work the old entrance to the roodloft has been partially opened. The gas fittings of the chancel are by Mr. Neale, of the Canal.

"The organ has been thoroughly repaired by Mr. Walker, of London, the well-known organ-builder. About the early history of this instrument there has been a little difference of opinion, some persons believing that it originally belonged to the cathedral, and was removed from that sacred edifice to S. Thomas's church many years ago. That, however, does not appear to have been the fact. The cathedral organ, which was an exceedingly fine instrument, was, after removal, taken to Abingdon, and S. Thomas's church organ was built by subscription by Mr. Thomas Swarbrick. It was first opened on Wednesday, the 28th of February, 1789, and was stationed at the west end of the church. It has now been removed and placed in the north aisle of the chancel, where it will continue. By its removal a fine Perpendicular window of seven lights—one of the largest church windows in the diocese—has been brought into view, which will be a very fine ornament to the church, besides affording the great advantage of considerably more light."

Holy Sepulchre, Northampton.—We have been requested to give publicity to the following circular :

*"Restoration and Enlargement of the Church of the Holy Sepulchre,
Northampton."*

"At a meeting of the committee, held on the 9th day of December, 1867, it was resolved to circulate the following statement, and to solicit further subscriptions.

"The greater part of this work—the enlargement of the church—has now,

for some time, been completed. The church has been used for divine service, under the licence of the bishop, since August, 1864; and the congregations there assembling, in greatly increased numbers, have been such as must satisfy all contributors that their alms have been well bestowed.

"The church, in its former state, was only capable of holding 553 persons, and, from its form, was ill-adapted to the purposes of public worship: the eastern portion has now been so much enlarged as to accommodate, exclusive of the round part, 894 persons, and is in all respects a handsome and convenient building.

"The population of the parish, 10,000, would have justified the committee in making a still larger addition to the fabric, had the means at their disposal enabled them to do so.

"The total cost of this work has been £8,231. 6s. 6d. (part of which was money specially given for ornamental work.)

"The restoration of the round part of the church (which was postponed to the necessary work of providing more church-room in so large and poor a parish,) has still to be carried out, and until this is completed, the bishop has declined to consecrate the church.

"It is not proposed to attempt such a restoration as has been carried out in the Round church at Cambridge, but rather to preserve intact every trace of ancient work, so as not to diminish the historical and antiquarian interest of the building: while it is rendered safe from further dilapidation, and made decent for the purposes of public worship.

"Towards such a restoration the sum of £450 was many years since subscribed, as a memorial to the late Marquis of Northampton. A handsome font has also been finished and paid for, by subscriptions, as a memorial to the late Rev. T. James, of Theddingworth, which it is intended to place in the centre of the round part.

"The estimates prepared by Mr. G. G. Scott show that a sum of about £1,500 will be required for the restoration, in the moderate and cautious manner above described, of the round church. To this must be added £1,086, the debt still remaining due on the enlargement of the church already made. After deducting the £450 already mentioned, and making a fair allowance for contingencies, it will be seen that about £2,000 will be required for the completion of this great work.

"The Round church of the Holy Sepulchre being one of the four peculiar monuments of the era of the Crusades now remaining in England, it is hoped that sufficient funds will be furnished by the town and county of Northampton, to rescue it from its present dilapidated and disgraceful condition, and that the committee may be placed in a position to commence the work early in the ensuing spring, so as to permit the completion of the church, and its formal opening, in the present year.

"Several gentlemen being desirous of rendering their services by joining the committee, a further list, with the additional members, will be shortly given.

"It is requested that persons desirous of contributing towards this almost national undertaking, will make an early announcement of their intended subscriptions to the secretary, or pay the same to the committee's account, at either of the banks at Northampton.

"WILLIAM SMYTH, Hon. Sec.

"*Little Houghton, Jan. 1st, 1868.*"

Christ Church Cathedral, Dublin.—We have great pleasure in being enabled to state that a great effort is about to be made to carry out the restoration of this cathedral, notices of which have several times appeared in the *Ecclésiologist*. The best professional advice will be called in.

NOTICES AND ANSWERS TO CORRESPONDENTS.

To the Editor of the Ecclesiologist.

Llandaff, Dec. 31, 1867.

DEAR SIR,—I read with pleasure in your last number the interesting notice on Llandaff among other cathedrals; and if you will permit me, I wish to offer a word of explanation in reference to one or two passages.

The old Late Second-Pointed reredos was, I assure you, abandoned with great reluctance.

For constructional reasons, not a stone of the original could be re-used, so ruthlessly had it been mutilated by the plasterers of a hundred years ago. It was, too, so elaborate when in its entirety, as described by "Brown Willis," that a restoration of it would have been, to say the least, but problematical; and, consisting as it did of tier over tier of niches, it must have towered up, to the detriment, if not extinction, of that valued vista through the Norman arch into the Lady chapel, and involved the destruction of the jambs of that peculiar arch, so well described by your correspondent. But the most potent reason has yet to come, in the form of that vulgar thing known as *£. s. d.*, and was sufficient to determine the course that was taken, as the cost would have far exceeded any expectations then anticipated.

Allusion is made to a recessed tomb being treated "eclectically." As this may reasonably shock the sense of propriety of some, as being inappropriate in a *restoration*, let me allay their fears by assuring them that such a treatment has been confined to this feature, and to a priests' doorway unnoticed, and was adopted with the view of branding them as aliens, never having formed part of the original building.

As to the woodwork of the throne and stalls, the case is different. Looking on them as furniture, without a vestige of the old being left, I felt at liberty to take a line of my own; and though the work may bear an impress of French feeling, it is largely, if not entirely, composed of English details.

And here let me say that, although I have not escaped the mania for Early French architecture, yet I am so far from being a complete convert to it as to find myself daily returning to my first love, namely, English First-Pointed embracing the Transitional on its one side, and the Early Geometrical on the other.

Nevertheless, I cannot but think that, as the Early French style has so much in common with our Early English, they may be freely interchanged with advantage on occasions, to help us, in civil works at least, to solve the difficulty of satisfactorily conforming our architecture to suit the altered habits of our people.

I am, yours faithfully,

JOHN PRICHARD.

A new litany-desk, from the design of Mr. Burges, has been presented to the church of S. Andrew, Wells Street, by an anonymous donor. It is of unusual beauty. On one side, in the upright support, is a well-carved figure of "*Zacharias the son of Barachias*," offering incense; on the oppo-

site side is a figure of the Prophet Joel. In front there are two open richly-carved arched panels, between which is a figure of S. Andrew. In the spandrels of the two arches are very felicitously designed groups of S. Michael and S. George, each slaying his dragon. The uprights on each side end at the top in particularly graceful figures of angels swinging censers. The idea embodied is, of course, that the litany-desk in a Christian church represents in a manner the "Altar of Incense" in the Temple. In front is the legend, "Libera nos Domine," and the date of the year, inlaid in maple-wood on the walnut; and the surface of the desk itself is admirably inlaid with the emblems of the Passion. We have seldom seen better figure sculpture. It was all carved, we believe, from careful clay models. The work was executed by Mr. Robinson, of High Holborn.

The following letter explains itself. The volume referred to has not yet reached us.

"Luxembourg, le 17 Janvier, 1868.

"Monsieur Benjamin Webb,

"Secrétaire Honoraire de l'Ecclesiological Society, à Londres.

"Votre adresse m'a été communiquée par un de mes amis.

"Je crois vous faire plaisir en vous adressant avec la présente le prospect d'un ouvrage dont je suis éditeur (la première livraison vient de paraître) et qui sera sans doute aussi chez vous accueilli avec faveur par toutes les personnes qui tiennent à embellir nos églises en leur procurant un digne ameublement.

"Cet ouvrage est un recueil d'autels, de chaires, etc. fait par notre architecte de l'Etat, Mons. Arendt à Luxembourg, dont les grands mérites pour l'art architectural et surtout pour la construction et l'ornementation des églises sont appréciés bien au delà de nos frontières. Je suis intimement convaincu que vous éprouverez de la satisfaction lorsque vous ferez passer sous vos yeux ce recueil dont j'ai fait une vraie édition de luxe. Le texte explicatif y est donné en trois langues, en Anglais, en Français, et en Allemand.

"Il me serait très-agréable si vous aviez l'obligeance de me faire connaître les adresses de MM. les membres de l'Ecclesiological Society, je désire adresser à tous le prospect de cet ouvrage.

"Pour vous dédommager de vos peines, et en même temps pour vous mettre à même d'apprécier la valeur du recueil Arendt, je vous en offre un exemplaire gratis.

"Tout en vous présentant d'avance mes remerciements pour votre obligeance, j'ai l'honneur de vous prier d'agréer l'assurance de ma considération distinguée.

"PIERRE BRÜCK."

ANCIENT IRONWORK.

To the Editor of the Ecclesiologist.

SIR,—Will any of your ecclesiological readers be kind enough to refer me to ancient examples of circular scutcheons, used as ornaments round the handles of church doors, or purely ornamental wheels for doors, measuring as much as 2 ft. 6 in. in diameter? Is there an old example known of two such scutcheons being found on one door, one outside, and one within?

W. H. SEWELL.

Yaxley Vicarage, Suffolk.

Erratum.—By an unfortunate *erratum* in page 354, line 24, of our last number, Mr. Prichard's recessed tomb at Llandaff Cathedral was termed "*clumsy*:" we meant to have said that it was "*cleverly*" designed.

THE
ECCLESIOLOGIST.

"Surge igitur et fac: et erit Dominus tecum."

No. CLXXXV.—APRIL, 1868.

(NEW SERIES, NO. CXLIX.)

MONUMENTS OF THE FOURTEENTH CENTURY IN ROME.

(Continued from p. 11.)

THE century which proved, as is apparent in noblest monuments of sacred character, that of the great revival and most splendid productiveness of art, has left fewer traces of its life and genius in Rome than in almost any among the more celebrated and ancient cities of Italy. Among the few records of any description, here found, that remind us of the events, for the most part disastrous, by which the capital of the Church was visited during this period, the sole direct representation of any historic fact is the relief on the monument of Gregory XI. at *S. Maria Nuova*, where with frigid allegory is represented the arrival of that Pope from Avignon to restore the ecclesiastical court to its capital abandoned for seventy-two years; but that sculpture, (by Olivieri) on the memorial ordered by the Roman Senate in 1584, belongs to a modern period beyond the limits I propose to myself in these pages.

On one side of the Appian Gate (or *Porta S. Sebastiana*) is seen, under the inner archway, a representation, curious and somewhat barbaric, of an event that occurred on S. Michael's Day, 1327, probably the advantage obtained by the Roman people, then in revolt against Papal government, over the Neapolitans, led by their king Robert, who had marched against this city to support the Legate, Cardinal Orsini, sent from Avignon by Pope John XXI. for the re-establishment of the papal sovereignty; or the allusion may be (as Nibby conjectures—see his "*Mura di Roma*") to some conflict between the citizens and the Emperor Louis, the Bavarian, who came to Rome for his coronation in that year; the work in question consisting of a quaint *graffito*, about life-size, of the archangel Michael holding a sceptre and globe, and trampling on a dragon, cut on the stone pilaster within that gateway, explained by an inscription in Gothic letters below. One example of art-illustration, pertaining to the higher order, fortunately remains to record a memorable event of the year 1300,—

I mean Giotto's picture, now on a pilaster in the Lateran church, representing Boniface VIII. conceding the plenary indulgence in the Jubilee year (or "anno santo") instituted by him, and first celebrated at that date—a scene Dante witnessed, and which took place on the balcony of the loggia, added by the same Pontiff to the Lateran palace, whose walls were adorned with a series of paintings by the same artist, representing the Baptism of Constantine, the building of the basilica above-named, and the benediction from the same loggia; the last picture having been finally transferred to the spot where we now see it, and restored by order of the Prince Gaetani, one of Pope Boniface's collateral descendants.

In the depressed condition of Rome during the Avignon secession we see negative proof how absolutely this city was dependent on the ecclesiastical sovereignty for her grandeur and prosperity, her rank in the world's drama, and all that invested her with potent attraction in mediæval times. The population, said to have been 35,000 at the end of the twelfth century, sunk to 17,000. The laxity of discipline and influx of abuses had reached, perhaps, the extreme point beyond which it was impossible to go further; and the Papal metropolis, no longer even entitled to that name, had fallen into a state of moral as well as material ruin:—"the inheritance of S. Peter," says the Cardinal Orsini, cited by Fleury, l. xcii., "had become the prey of men who were rather robbers than rulers; Italy, overrun by revolt and tumult, had declined so deeply as scarcely to pertain any more to the body of the Church; scarce any important post or any benefice that was not purchasable for money or given away out of regard for worldly interests."

The picture drawn by a contemporary of the violence and licence prevailing in Rome at the time Cola di Rienzi raised himself to brief authority is indeed most sinister and scandalous; no protection from law for the defenceless, their lives or property; no security for the honour of females or the sanctities of domestic life. Whilst a royal saint, Bridget of Sweden, was residing here with her daughter, a young and beautiful widow, (who joined her mother, already settled at Rome, about the date 1350,) the importunities and dangers to which the latter was exposed were such as to induce her to resolve never to quit her home except for frequenting the nearest churches; and it happened one day that, whilst making a devotional visit to the catacombs of S. Sebastian, she was seized by the soldiers of a young Count who desired thus to force her into marriage, but fortunately through aid from persons who chanced to pass in a vehicle at that moment, she found refuge at a house on the Appian Way, and thus escaped from her pursuer. Certain ecclesiastical statistics, supplied from a code in the University library at Turin, show how general was the neglect of their duties by the clergy, how desolate the conditions of sacred buildings at this time. Rome now contained 424 churches, 252 being parochial, these latter being served by not more than two, or but one priest to each; forty-four left in more or less neglect without any priests attached to them, and eleven absolutely in ruin, besides many others deprived of roofs, with dilapidated walls, and destitute of all things requisite for Divine worship, (*deficient tota die*

propter malitiam servientium—quarum reparationi infinitus thesaurus non sufficeret.) The churches belonging to monks and friars were 28 in this city; those of nuns, 18; those ranking as Papal basilicas, 11; the number of secular clergy was 785; that of regulars, 317, among whom were 126 monks of the ancient orders; the nuns numbering 471; the regular clerics devoted to the care of the sick and styled hospitallers, 97,—the same report adding, that the number of prisoners then in the civic jails was 260.

We might begin our study of the fourteenth century in its monuments at a site of venerable associations—that portion of the ancient S. Peter's reduced to a crypt under the modern church, where are now seen the most interesting art-works, namely almost all those anterior to the sixteenth century, which the Vatican basilica still contains. For the festival of S. Peter and S. Paul, these subterraneans are open to the public and lighted just sufficiently to allow of exploring in independence of custodi and sacristans. No scene is better suited for meditation on the wonderful events and bearings of Papal history, on the great and saintly characters of so many, the deplorable unworthiness of others among the 159 who have worn the triple tiara. Here we are reminded of the culminating point in the power and glory attained by those crowned priests; and before the tomb of one in particular—Boniface VIII.—we are led to reflect on the shocks whence dates a phase of decline even in the story of the same Pope who had stood on the loftiest height before he, and the Papacy with him, began to experience adverse influences. We may regret to find the English Hadrian IV. without even the honour of a Christian tomb, but laid in a Pagan sarcophagus of red granite with bulls' heads rudely sculptured upon it, without a word of inscription or detail of symbolism allusive to the career of the poor student from S. Alban's who ascended the highest throne upon earth, after enduring poverty, repulses, and neglect.

In our explorations here we may be surprised at the absence among Papal monuments in Rome's great cathedral of memorials to such pontiffs as Gregory VII. and Innocent III. On the tomb of Boniface VIII. is the recumbent figure ascribed to Arnolfo del Cambio, representing that Pope crowned with the tiara of two diadems (the second added by himself,) a sculpture of no high merit; but the most interesting circumstance connected with it is the state in which the contents of the tomb were found, when it was opened, as necessary before removing it from its original place in the ancient church, 1605: the body of the energetic much-tried Pope Boniface being then seen with its vestments and ornaments alike preserved from decay; and on the border of the cope was found a precious illustration of the Gospel history divided into thirty subjects, all in needlework; then too was contradicted, by ocular proof, the calumnious report of some historians respecting the death of this Pontiff—his having in frenzy dashed his head against the wall, and gnawed both his staff and his hands just before the last paroxysm—the remains, when thus exposed, bearing no trace of bodily injury either to the bald head or the hands, which were remarkable for their fine form, as well as perfect preservation. A bas-relief of the Virgin and Child, by the same Arnolfo,

once stood over this tomb, but is now over an altar at the extremity of one of the subterranean corridors. Another half-length statue of the same Pontiff, robed and crowned, and in act of blessing, with the keys in one hand, attributed to Andrea da Pisa, has a certain life-like character; and a half-length of Benedict XII., by Paolo di Siena, is similarly treated, but inferior, heavy and lifeless.

Among sculptured tombs of the fourteenth century that are noticeable for artistic qualities is that of Urban VI., with recumbent figure and drapery well treated, a relief in front representing the same Pope kneeling to receive the keys from S. Peter; also that of Maffiolus, a Polish bishop (ob. 1396.) On a throne with rich Gothic ornamentation, where was formerly placed the figure of Benedict XII., we now see a seated statue of S. Peter, ascribed to Paolo di Siena, supported laterally by another apostle and an angel. Elsewhere are seen in this crypt many remnants of altars, sculptures, and many tombs of a later age, several epigraphs of high antiquity.

The primitive Church is represented by the interesting sculptured sarcophagus of the Prefect Junius Bassus, who died (a neophyte) A.D. 359; the mediæval, by the mosaics from the chapel of John VII., ordered by that Pope early in the eighth century, as well as by those (described in another page of this series) from the tomb of the Emperor Otto II.; by the transcript on marble from the famous donation of Matilda, and in artistic forms by the Papal tombs above-mentioned; the epoch of later Italian art, by the sculptures from the monuments of Nicholas V. and Paul II., and from the magnificent ciborium (or altar-canopy) of Sixtus IV.; and the hand of Giotto is believed to be recognizable in a beautiful mosaic of an angel, said to be from his design—though such art-tradition may be questioned. The labours of that great artist in Rome are now, unfortunately, represented by but few extant works from among those he executed here—though the Popes did not fail to recognize and encourage his genius. Boniface VIII. invited him to this city for the adorning of the tribune and sacristy of S. Peter's with several paintings; and in one of the halls in the spacious buildings of the modern Vatican sacristy are preserved some remains of that series, for the most part perished,—a picture of the SAVIOUR enthroned, giving benediction, with the kneeling figure of Cardinal Stefaneschi (by whom this is said to have been ordered in 1300 to adorn the ciborium of the high altar,) also the martyrdoms of S. Peter and S. Paul; and, on the back of the same panel with the picture of the SAVIOUR, another in which the same cardinal is offering his ciborium to S. Peter. For his works in the ancient church and sacristy, Giotto received 600 gold ducats. The great mosaic of the Navicella, or S. Peter walking on the sea to meet the Divine Master, who sustains him from sinking, from Giotto's design, executed, with the assistance of his pupil Cavallini, in 1298, now over the ancient entrance to the atrium of the great basilica, is beyond comparison the noblest specimen of the artist's powers to be seen in Rome. No other undoubted original by the same hand is preserved in any church in Rome, except the few above described. There is, however, a Crucifixion that may be favourably reported of, but can by no means be satisfactorily seen in a small dim-lit chapel,

with details of Gothic architecture, at *S. Maria sopra Minerva*, the principal church of the Dominicans.

That principal establishment of the order of S. Dominic in Rome might be classed among monuments of either the thirteenth or the fourteenth century; and we know, that, after long suspense and frequent interruptions, the works for its buildings were not in every part completed till some years after the opening of a later age. On the site where a temple of Minerva is said to have been founded by Pompey the Great, rose, at some date within the sixth century, the first Christian church to occupy the place of that Pagan fane, and which was bestowed by Pope Zachary, about A.D. 750, on certain Greek nuns. After the Dominican Friars had been for some years established at the first residence granted to them in this city, a portion of the Papal palace on the Aventine (now the *S. Sabina* convent,) given to their sainted founder in person by Honorius III., in consequence of those premises proving insufficient for the increasing numbers in their community, and for the large congregations attending at their worship and preaching, they desired to open another church and convent, and obtained permission to occupy the ground where were soon ready for habitation the more spacious premises, in which their new community, separated from that of the Aventine cloisters, became settled in the course of the year 1260; and fourteen years later, obtained from the Pope the adjacent church, no longer owned by the nuns, who had settled elsewhere. In the first period of Dominican annals, we find that all their principal churches and convents were either designed, or completed, embellished or restored, by artists belonging to their own Order; and a certain superiority in artistic character, as in general taste, apparent in their Italian churches, still asserts the claims of the Dominicans at least in this country. It is not quite certain who were the architects first engaged at *S. Maria sopra Minerva*, on the buildings commenced for this religious Order in 1286; but supposed probable that they were no other than the already celebrated Sisto and Ristoro, two Dominican lay-brothers, who had built the first church of their community in Florence, *S. Maria Novella*, and who both probably arrived in Rome that same year—Fra Ristoro for short sojourn, Fra Sisto to remain here eight years. A brief of Boniface VIII., addressed 1295, to the prior of the new convent, refers to this church, then progressing, as *opera plurimum sumptuosa*; and seeing the beautiful monument to Bishop Durandus was erected within these walls soon after his decease in 1296, we may conclude that the buildings were then in an advanced stage. In 1300, however, they were suddenly left in a suspense prolonged during the entire period of the Papal residence at Avignon; nor was it till long after the fifteenth century had dawned that this edifice rose in completeness. In 1431 its state was such as to allow of the assemblage of the cardinals for conclave in its sacristy, where, on that occasion, was elected Pope Eugenius IV. We know that the church of that period had a plain roofing with bare rafters, for which, in 1450, was substituted a Gothic vault at the expense of a Spanish cardinal, Torquemada (not the notorious Grand Inquisitor, but another of that name and house;) and three years subsequently, *S. Maria sopra*

Minerva was at last finished, thanks to the liberality of Prince Orsini, then Prefect of Rome. Like so many other Roman churches, its fate was to be altered and disfigured to suit a depraved taste dominant in later ages; and but few leading features of the original Pointed style remained recognisable here till restoration was undertaken in 1849. The restoration was conducted by a Dominican lay-brother, who himself directed the works, completed in 1854, and which have given to this church a character almost unique among all in Rome, and presenting, if not a pure type of the genuine Pointed style, such conformity with that norma as produces an impression solemn and pleasing, excites the subdued sense of hallowed ground, the feeling of the Infinite, far more than do all the pomps in modern Italian taste, so profusely lavished on other sacred interiors. In the actual building scarcely any details of the earlier Gothic remain except the groined vault, a few monuments, and the front of the chapel containing Giotto's Crucifixion, where a cusped arch and marble canopy present good examples of the style. The only other art-work of the fourteenth century still seen here is the statue in coloured stone of S. Catherine of Siena, vested as a Dominican nun, recumbent, as in death, under the high altar, and visible by light of lamps that perpetually burn around it, through marble open work with colonnettes that support the mensa above. The consecrated chamber in which that saint died, not far from this church, removed hither by order of Cardinal Barberini in 1637, and now placed isolate in a compartment behind the sacristy, would be a more interesting relic of the individual and of her time, if it had not been entirely encrusted with marble on the outside, and covered with paintings in the interior,—a decoration entirely modern, and little worthy.

Another Dominican church with a now deserted convent, *S. Sisto*, on the Appian Way, contains some much-faded paintings on the ancient walls behind the modern choir, brought to light through the exertions of the estimable Prior of S. Clemente, Father Mullooly, to whom are due the more valuable discoveries of much higher antiquity at the latter church. Those wall-paintings have been referred by critics to either the close of the fourteenth, or opening of the next century, and are of some value as displaying the character of art, (not indeed, superior) of the then predominant school in this city,—their subjects from the Evangelic history, figures of S. Paul, S. John the Baptist, S. Dominic, and other saints. When I last visited that ancient home of the founder of the Dominicans and his first followers in Rome, at an hour when the light of a summer evening streamed mournfully through the silent church and cloisters, not a living creature was to be seen, though outer and inner doors had been left open. The time-worn ancient walls and square tower remind of early mediæval origin; the vaulted chapter-house appears little changed since the great Spanish saint raised his eloquent voice amidst his friars there assembled. At the present day *S. Sisto* (like so many other sanctuaries here) seems to betoken the decay into which *ancient* Catholicism has fallen as represented by so many forlorn sanctuaries even in its own metropolis.

The greatest disaster, in the monumental range, suffered in Rome

within this period, was the burning of the Lateran Basilica on the night of the 5th of May, 1308, when the building of the tenth century was destroyed in all the principal parts; the choir, nave, and adjacent canonical residence fell in, and the silver tabernacle of the high altar melted away. In the minds of the thronging spectators it is said that the regret uppermost was for the loss of the relic enclosed within that altar—the wooden table on which it was believed S. Peter had celebrated the Eucharist in the house of the senator Pudens; but all those present were consoled when it became known that courageous men had risked their lives to save that object, and succeeded in bringing it, unscathed, to a place of safety. The ruin of the great Papal cathedral struck all the citizens—perhaps we might say all Europe—with dismay, and the wrath of Heaven was deemed to have declared itself through this catastrophe, in the same manner as when the older church, built by Constantine, had sunk into ruin, by natural decay, A.D. 897. Soon, however, became manifest an enthusiastic zeal for the second restoration. Large sums were contributed towards the undertaking from Avignon and other cities, first by Clement V., shortly after the fire, and again by Benedict XII., 1324; whilst indulgences were granted to all who should make offerings. Rich and poor, men, women, and children, persons of all classes, offered their gratuitous labours; and the new basilica presently rose with some degree of splendour, in intended imitation of the old, but soon to suffer from another similar disaster; for in 1360 broke out another fire, which caused the entire roof to fall in, crushing the columns of the nave, and reducing the whole to that desolation in which it was left during four years, as seen and lamented over by Petrarch. Besides the testimony in that poet's letters, we find in Dante also allusion to the architecture of the Lateran, remembered by him even amidst the glories of the beatific vision in his imagined Paradise:

“ Quando Laterano
Alle cose mortali andò di sopra.”
(*Paradiso*, canto xxxi.)

To Urban V. was due the third restoration, with liberal aid from Charles V. of France; and the same Pope erected the magnificent Gothic tabernacle that still rises on columns, rich in coloured marbles, sculpture, painting, and gilt carvings, above the high altar—now attesting, with but too strongly-marked contrast, how different the taste in the fourteenth century from that of the later age to which the rest of the actual interior mainly belongs; the effect of this accessory in the midst of such architecture being splendid, but most incongruous. On the tympanum of the pyramidal apex of this canopy are different reliefs of the SAVIOUR; at the angles above the columns statuettes under pointed canopies; round the suolò, or first story, several paintings on panels, ascribed to Berna di Siena, a little-known artist, these pictures in their present state being partly due to modern hands,—their subjects, the Annunciation, the Crucifixion, the Coronation of the Virgin, the Virgin and Child enthroned, the four Latin doctors, and other saints; besides which are figures of angels, pro-

bably (as well as the gilding) added in the seventeenth century, when the whole was renovated for the occasion of the jubilee year, 1675, by Clement X. On the front of the altar are other relief figures of SS. Peter and Paul, recognizable by the well-known types, and apparently of the same period as the tabernacle, but little creditable to the sculpture-school of that age. In the shrine forming the upper part of the canopy were placed, by Urban V., the reputed skulls of SS. Peter and Paul, transferred here from the Sancta Sanctorum, and set in jewelled busts of silver, estimated in total value at 30,000 florins, and in 1649, after many donations of jewelry had enriched them further, reported as equivalent to 50,000 scudi. From Platina's narrative it seems that Pope Urban had found these relics after their location had been long forgotten; and the transfer to the Lateran was attended with all the pomp of the Papal Court, and the *personnel* of the Roman clergy. But in the course of modern vicissitudes the silver busts were lost, and replaced by others now containing the relics, and which are probably of value far inferior.

We must once more retrace our steps to the magnificent Ostian basilica, for the sake of studying the art of this period in the few creations which represent it at Rome. On the occasion of the fire in 1823 were fortunately saved the series of mosaics on the façade, to be transferred in the new church to the spandrels of the apse and the chancel-arch on the side of the transepts, where these mosaic groups are now disposed on opposite walls. They are among the few embellishments added to any church in Rome during the Papal residence at Avignon, having been ordered, or rather suggested, by Pope John XXII., in a brief addressed to the Abbot of S. Paul's, enjoining on him to have such works executed; the artist being Pietro Cavallini, who was much engaged in Roman churches during this century. The subjects are the Blessed Virgin on a throne; S. John the Baptist with a lamb, presenting the Pope, (John XXII.,) who kneels, to the Madonna; S. Peter and S. Paul, each standing before a throne, as just risen. The majesty of the Apostolic figure is striking, and the sword is here the attribute of S. Paul, in one of the earliest instances, as henceforth generally adopted. In Mary's aspect appears a return to the ancient type—matronly and severe, so different from that in later art. The four emblems of the Evangelists are also introduced laterally to a finely benignant head, or rather protome, of the SAVIOUR, within a circle, supported by angels; the most remarkable character in these works being the freedom of treatment that announces a new phase in art, and is at once recognizable on comparing them with the earlier mosaics in the same church. Some frescoes in the now deserted chapter-house are of the same century, but probably in most parts retouched; their subjects, a Crucifixion, with numerous figures, (among others, SS. Peter and Paul,) and, according to primitive ideas, the sun and moon introduced above the cross; a softly-marked, almost feminine aspect being given to the Divine sufferer. Beside these are six Apostles, and other saints, male and female, with names inscribed; and, on the opposite wall, a half-length of S. Benedict; also, represented near the latter figure, the Four Emblems, paintings in no way entitled to rank high among those of the same period.

If, as compared with the contemporary produce of other Italian states, the art of painting must be considered of but inferior attainment in the Rome of the fourteenth century, still lower is the place assignable to the sculpture of the same date and at the same centre; proof whereof we find at the Ostian basilica also, in those beautiful cloisters of the thirteenth century, (described in another paper,) where has been placed, unhonoured and obscure, a mutilated statue of Pope Boniface IX., clumsy and ill-proportioned, seated on a throne, and holding a book open at the words, "*Dominus Bonifacius IX. P. Max. stirpe Thomacellius genere Cibi*,"¹—a vain record of family pride, the substitution of which for the Gospel text invariably seen on the open volume held by ecclesiastical personages in earlier art-groups itself indicates decline in religious feeling, here manifest also in such detail as the heraldic crest, instead of some sacred symbol, on the clasp of the pontifical cope in which this figure is vested.

We leave the splendidly-restored S. Paul's basilica with some favourable, but other very unfavourable impressions of art in Rome during the age when its achievements were so much more exalted in other Italian, as well as Northern, cities.

C. J. H.

REPORT ON A PROPOSED PAVEMENT IN ELY CATHEDRAL.²

(*By the Rev. Lord Alwyne Compton.*)

"In designing a pavement for the nave of Ely cathedral, the first question is what authorities we have to follow; the second, how we can most effectually profit by them.

"I am not aware of any existing Tile Pavement which can be referred to the period of the nave of Ely. In fact, what are commonly termed encaustic tiles, i.e., tiles in which the pattern is produced by the use of two different kinds of clay, were most likely invented at a later date: mosaic pavements of stone or marble, and similar pavements formed of pieces of burnt clay, and pavements of marble with patterns produced by the insertion of coloured pastes, being apparently the only forms of ornamental pavement in use. When we come to a rather later date, that of Gothic as distinguished from Romanesque architecture, we meet with a very great variety of tiles, of all dates, and with a considerable number of pavements of small chambers, such as Chapter-houses, Muniment rooms, &c., and with a few examples of pavements of a larger character. These last, so far as I am aware, are confined to the eastern part of Winchester cathedral, (the retro-choir or presbytery) and the whole of the area of Jervaulx abbey. Large fragments also exist at Gloucester, in the Lady chapel, and at S. David's, in the choir. These examples may be considered as covering the whole period of Gothic art: Winchester and Jervaulx being Early English, Gloucester and S. David's Perpendicular, and in the absence of any evidence to the contrary, we can hardly do better than adopt the general principles of arrangement seen in these cases.

"At both Jervaulx and Winchester, though differing in most other respects,

¹ The name of this Pope (1389—94) was Pietro Tomacelli.

² Drawn up for the information of the Dean and Chapter. Had this paper been originally intended for publication, it would have been in a less egotistical form. A.C.

the pavement is divided by broad stripes of a simple character, following the line of the pillars and arches of the building, and I shall propose to adopt a similar scheme at Ely. At Jervaulx these broad stripes pass right across the transept, leaving the nave and chancel in one panel. I think this would fully justify us in cutting off the transepts from the octagon at Ely, and also, if it was thought desirable, in treating the nave as a separate portion of the pavement. But I think a far finer effect would be produced by considering the nave, transepts, and octagon as one vast hall, and cutting off from the pavement in the manner mentioned above only the aisles.

"The next question is as to the treatment of the cruciform space thus defined: at Jervaulx the whole space is divided by narrow strips of black and red tiles into squares of thirty-six tiles, set diagonally, each filled with tiles of one pattern; a very narrow strip of a special pattern running up the centre of the church from about the middle of the nave to the (ritual) choir, which appears not to have been paved with tiles. At Winchester it is subdivided by narrow strips, generally of green tiles, into panels from 20 to 25 feet long, and from 1 ft. 6 in. to 11 ft. 9 in. in width, each of which panels is filled with a uniform arrangement of one or two tiles, and in some cases farther enriched by the use of the narrow green tiles to separate such tiles from each other. In the centre portion of the pavement, groups of such panels, of uniform length, (running from east to west,) are put side by side, forming a broad band that crosses the floor from north to south: in the aisles the panels themselves mostly run north and south. Traces of similar arrangements occur at Exeter and Gloucester. At Salisbury the chapter-house and the muniment room have their pavements formed of similar tile-panels to the above, but so arranged as to form a cross.

"I cannot recommend the adoption at Ely of either the Jervaulx or the Winchester type of Early English pavement. The former would, I think, be monotonous. The latter, though admitting of some variety in the order and size of the panels, and in the tower of a very effective design (that of the chapter-house at Salisbury) would, I think, in the nave be ineffective. It was, perhaps, on account of this want of effect that the style of pavement above described was abandoned about the beginning of the Decorated period, and another substituted, which continued to the close of Gothic architecture. In later pavements it was usual (so far as our scanty materials permit us to judge) to divide the space to be paved into three large panels, (running east and west) by one or two rows of figured tiles set square. These panels were then filled with tile patterns occupying squares of 1, 4, 9, or 16 tiles set diagonally, meeting each other at the angles, and separated from each other at the sides by a single row of full-sized dark tiles, green in colour, or sometimes black. A small pavement of this kind occurs at Worcester (Decorated) and larger Perpendicular examples at Gloucester and S. David's; the most beautiful as regards the arrangement being that before the high altar at Gloucester. In these pavements the general effect being provided for by the uniform use of the dark tiles, a great variety was introduced in the patterns of the diagonally-set squares; the patterns of the larger squares, however, being generally so arranged that each line of squares, either north and south or east and west was of one pattern only. These pavements are exceedingly handsome, and would, I think, produce a fine effect at Ely. Should this style be adopted, the general design should, I think, be taken from Sebroke's pavement at Gloucester, where a single row of larger diamonds marks the central line, but I should prefer using Decorated designs for the actual tiles, adopting those of the singing school at Worcester (of which the arrangement, though on a much smaller scale, is very similar to Sebroke's,) and others of the same character. Such a pavement was a few years back laid at Easton Maudit church, Northamptonshire, and the effect is extremely rich and pleasing.

"There are, however, some objections to such a Decorated pavement. In

the first place, although a Decorated pavement might be more suitable to the octagon than one of an earlier character, it would be less suitable to the nave and transepts. It would be, to say the least of it, very difficult to combine with it the use of stone and marble, (except in the line of piers and arches,) which the dean and chapter, I understand, wish to employ in the pavement. And I must confess further that I should like to propose something more novel for the cathedral than an imitation (even though not a servile imitation) of the pavement at Gloucester.

"I therefore venture to submit a design of a more grandiose character, founded upon various mediæval hints, so to speak, rather than upon any one pavement. I propose to form the chief portion of the figured tiles into circles. Of such circles, two ancient types exist, both of great beauty. At Jervaulx the simple pavement already described was interrupted at various points by the insertion of large circles, formed of rich radiating foliage, set into squares with plain borders. These, from their irregular position, and from the occurrence in some at least of them of one or two letters, I believe to have marked interments. Another type of circle occurs in France, the figured tiles forming rich rings separated from each other by plain green rings. Of this latter type I propose to make some use in the large circles hereafter mentioned. I propose to connect these circles by twisted bands, somewhat in the manner of the pavements of Opus Alexandrinum of Italy, of which a small but beautiful example occurs in Westminster Abbey. These twisted bands I would make of the fine green tiles which are largely used in mediæval pavements, and of which the colour combines very beautifully with the usual red and buff glazed tiles; the centre of each band being occupied by a narrow line of figured tiles.

"Taking the usual proportion of the twisted bands to the circles in the Opus Alexandrinum, and making the circles about six feet in diameter, as at Jervaulx, I find that three rows of such circles, would just occupy the whole width of the pavement. But I think a better effect will be produced by a double row only. At certain intervals I would introduce a larger circle of some special character: one might be a maze, as in the chapter-house at Bayeux, and another perhaps a planetary system, i.e. the sun surrounded by the eight greater planets. In both, the ringed arrangements of circles should be employed. For the centre of the smaller circles and perhaps also of the larger ones, I propose to use slabs of fine marbles. I have never been satisfied with the effect of pavements in which marble has been used in the places which would in mediæval pavements have been occupied by plain tiles. Marble is in itself the more precious material, and so should, I think, be reserved for the most important parts of the pavement. For the less important parts I should not so much object to use stone, excepting that its colour makes it the lightest part of the pavement, whereas in the ancient pavement the plain portions are usually the darkest.

"As regards the pavement at Ely, I would suggest that the spaces from column to column separating the aisles from the nave should be of stone or inexpensive marble. The curvilinear spaces between the circles and the outer border might also be of stone, but if of light stone should, I think, have a border of red tiles. I think, however, it would be handsomer to fill these spaces with shaped tiles, unglazed, red, buff, and black. Such tiles were in use in the earlier periods of Gothic architecture. M. Aimé attributes some in France to the eleventh century. In England they are found apparently of Early English date, and came down at least to the Early Decorated period, when the finest English example, the pavement of Crauden's chapel, was laid. Subsequently they seem to have been given up, perhaps on account of the greater expense and trouble of laying them as compared with the ordinary square tiles, and the ease with which by the use of the two kinds of clay the richest patterns could be produced on such square tiles. I think they would,

work in well with the circular tiles proposed for use at Ely, and leaving them unglazed would assist to give effect to the latter. Messrs. Minton have made several sets of shapes for me, which, by varying the colours will supply a great number of different patterns.

"Of course a still richer effect would be produced by the use of the ordinary square figured tiles. These might be taken from the Jervaulx patterns, in which case the Ely pavement would in fact be almost entirely founded on that of Jervaulx. But whether the richer effect of the figured tiles would also be more beautiful, I cannot undertake to say.

"The octagon requires some special treatment. Here I propose to place in the centre a large piece of Opus Alexandrinum, executed in marbles. To this the double row of circles from nave and transepts would converge; and a circular band of shaped tiles with four more circles in it would connect one range of circles in each arm with the other arms, forming a great ring with twelve circles on it. In the centres of these might be placed the signs of the zodiac, executed in tiles, or incised on marble similar to that in the other circles. For this marble I would suggest the use of Egyptian alabaster, or Algerian onyx, in pieces of nine inches at least in diameter. These marbles are of a delicate cream colour, and would, I think, suit the tiles much better than the white marble often put into pavements. But as this tint is a good deal paler than the glazed buff of the tiles, it may perhaps be necessary to separate it from the red and buff tiles by a ring of plum-colour. In other circles I think the Cornwall serpentine might be used as a centre. Perhaps some other fine marbles might be available, but I will discuss these further should the dean and chapter determine to adopt this design.

"The aisles I would treat in a manner corresponding to the curvilinear spaces between the circles and border of the nave, using in both cases stone, or shaped tiles, or figured tiles. Stone of course would be perfectly plain, shaped tiles should be in oblong blocks, divided from each other by narrow borders opposite to the columns of the nave, and some analogous plan should be adopted for the figured tiles.

"As regards the tiles, I have not yet seen the true ancient green made by any manufacturer except Messrs. Minton, who first manufactured it from experiments on an ancient tile from the chapter-house at Salisbury. I think it therefore essential that they should supply the green tiles, and I also myself much prefer their figured tiles to any others I have seen. At the same time it would of course be possible to employ more than one manufacturer. Godwin of Hereford has a bluish-green glazed tile, which might be occasionally employed, though it will by no means replace Minton's. In fact, in a pavement of Godwin's laid down some time since, the whole of his green tiles have been taken out and Minton's substituted. Maw has a very beautiful brown glaze and a fine golden glaze, both of which might perhaps be sparingly introduced.

"The expense of the work would range itself under two heads: first, the preparation of the moulds. I should like to have complete sets of figured moulds, for at least six of the six-foot circles, by interchanging which a great variety might be produced. A further series of moulds would be required for the larger circles, but their central portions might be, at least in some measure, supplied by the moulds of the smaller circles, and for the figured tiles occupying the central line of the green bands, I should like a variety of patterns. In one group of small circles the band might contain an inscription.

"The second part of the expense would be the manufacture of the tiles themselves.

"I am sorry I am not able to include in this statement some rough estimate of the probable cost. I have sent Messrs. Minton a list of quantities, but have not received their answer. Meanwhile it is well to consider how the cost can be reduced if necessary. First, the aisles may of course be

omitted for the present. Secondly, a great reduction could no doubt be made by substituting tiles for marble in the central space under the tower, but this is perhaps a sacrifice the dean and chapter would not wish to make. Thirdly, I would suggest that, if possible, the central octagon, transepts, and eastern portion of the nave as far as the first great circle should be laid complete, and that in the rest of the nave the green tiles, and the twisted line of figured tiles should be laid, and the circles left for the present, filled with stone or common red and buff tiles. Each row of circles might then be presented by an individual donor, and part of the border might contain a short inscription recording his name. In this way the whole would probably be completed in a few years.

"ALWYNE COMPTON.

"Since drawing up the above report, I have received Messrs. Minton's estimates. They are as follows (aisles not included.)

	£.	s.	d.	£.	s.	d.
Moulds				85	4	0
Tiles—Nave	1400	4	4			
Octagon	472	19	5			
Transepts	584	0	0			
				2457	3	9
				£2542	7	9

"Or, dividing the patterns somewhat differently,

	£.	s.	d.	£.	s.	d.
Moulds				583	10	0
Tiles—Nave	877	5	8			
Octagon	317	10	10			
Transepts	366	16	8			
				1561	13	2
				£2145	3	2

"If we add to this 25 per cent. on the price of tiles for carriage, laying down, &c. we shall find the cost of the pavement, exclusive of marbles, and of concrete foundation, &c. about £3000; of which about £500 would be saved by deferring filling the circles in the west part of the nave as above suggested. Should the cost still exceed the means at the disposal of the chapter for the pavement, I shall be happy to prepare a fresh design. In that case I should arrange the pavement with a single row of circles, and the octagon with tiles only, retaining however, the marble centres to all the circles. Such a pavement would I think be effective though not nearly so handsome as that already proposed."

THE CLUGNIAC AND CISTERCIAN RULES.

THE famous Apology of S. Bernard and the letter of Peter the Venerable, abbot of Clugni, the Custumal of Clugni, by Udalric, and the Cistercian Use, no doubt give a very graphic account of the differences subsisting between the two great orders of Clugni and Cisteaux, but a dialogue between two members of rival monasteries, found at Morimond, and preserved by Martene, throws a complete and compact light

upon the chief features of their various observances. A summary of a very lengthy dispute will be acceptable no doubt to many archæologists. The Clugniacs, according to this most interesting treatise, alternated secular reading, poetry and prose, with prayer, claiming the part of the meditative Mary, whilst the Cistercians accepted that of Martha, devoting their time to manual labour; but their Cistercian guests invariably condemned the voluntary transfer of a Clugniac to their own order, as a useless act. The Cistercian objects that the Clugniacs after chapter sit during the hours of silence and converse at will, filling all the cloister with noise and gossip like a tavern, and even quarrels with those who had delated them in chapter, so that it was often necessary to beat the clapper and call them into the chapter-house. He declares that his order, unlike the Clugniac, receives no alms or offerings from the unconverted, and offers no prayers for such persons after death, and repudiates fine paintings, carvings curiously wrought or gilded, beautiful and precious palls, beautiful tapestries, woven with divers colours, beautiful and costly windows, jewelled glass, copes and chasubles with orphreys, gold or jewelled chalices, or letters of gold in books. He then asserts that the author of the Clugniac rule is unknown; the Clugniac replies, that S. Odilo and S. Maiolus drew it up. The Cistercian then launches his protest against the great bells which require two monks to ring them, the graceful chant produced by the effect of liquorice juice and costly electuaries on the singers; the observance of the Feasts of the Transfiguration and Holy Trinity, and the absurdity of chanting on the feast of the Circumcision the office of S. Martina Virgin and Martyr, "*Vultum Tuum*," an unknown saint. He then objects, that the deacon in reading the Gospel turns eastward, and adds, that S. Augustine ordered the Gospel to be read to the north in allusion to the Prophet's saying, *Preach to the north*; and also the Sacramentary, because the Gospel is read to those cold in faith; but at Rome, because the men sat on the south and women on the north, the deacon turned "*towards the more worthy sex*." The abbot of Clairvaux allowed Clugniacs to become Cistercians, but not to return to their ancient rule; he called that apostasy. Then, continues the Cistercian, long litanies with prostration, matin lauds, with prime, said at an unseasonable hour, are less beneficial than hymns at those times. "*In summer*," he says, *you rise after daybreak, and do your works before prime, "which ought to begin the day;" "from Easter to All Saints, in days of twelve lections, you sleep on in the morning; and in winter sing prime before day, praising God five times daily in winter and six times in summer, and not as David says, seven times in a day."* He then tells a curious story how he was sick and carried into the infirmary of a Clugniac house, where he was persuaded to write his letters of profession, which he read aloud before the altar, and within four months, instead of the twelvemonth, was made a monk. The Clugniac abbots, to his horror, dined with their guests in the refectory, instead of in the guest-house; and actually invited some of the monks to share the better fare; and he adds, one of them gave this absurd reason, "*why, if we dined in the guest-house we could not keep women-jugglers from table;*" whereas no woman was allowed admittance by

the rule. The converts, as well as monks, wore albs and maniples on festivals to the clear robbery of the poor, continues this mediæval Puritan, and yet the Clugniacs daily wore scarlet cloth of great price in their cowls to show their readiness to shed their blood for CHRIST'S sake, as well as soft warm pelisses: they also had three or four dishes at dinner and practised no manual work either in garden or field, whereas the Cistercians were actual labourers relieving their toil by singing the Psalter. The Clugniacs celebrated private masses with one server, the Cistercians with two at least, in obedience to Pope Soter's requirements, in order to satisfy the wording of the verse, "the LORD be with you," which is plural and not singular. The lay Clugniacs wore albs and servers brought up the bread and wine at such times at the offertory; whereas in the Cistercian churches they were not allowed to pass the step of the sanctuary except when communicating, nor to touch one of the sacred vessels, nor even the flagon. The Clugniac hebdomadaries of the kitchen never entered the kitchen, and merely touched with three wet fingers the feet of the brethren in the Lavanda, whereas in the Cistercian houses they really washed them. The Clugniac fare embraced fine bread, cakes, fried food well peppered, and pastries. The Cistercian then bitterly sneers at all abbots who preside as rectors of convents of nuns, and their gossiping at windows; and condemns the courses of three or four dishes in the refectory, and the three bells used in it, whereas their order has but one bell and two portions, and prohibits the use of electuaries made of precious and fragrant materials pleasant to the palate and smell. The Clugniac explains that the extra dishes are served between two persons and come under the designation of caritas. The Cistercian says that his order uses incense only on festivals at the celebration, whereas the Clugniacs use it constantly and burn it in costly thuribles; and, moreover, make profound bowings all round, and movements with bowed backs through the midst of the choir. The Cistercian abbots were constantly on progress, as every year they attended the general chapter; visited dependent monasteries; and, having neither servants nor rents, went to the nearest market to sell their farm produce. The Clugniacs never washed their guests' feet as the Cistercians did, but compounded by washing the feet of three poor men. The Clugniac slept in his shirt, the Cistercian in his cowl, which was sleeved; the Clugniac wore a frock and cowl. The Cistercian abbeys formed one body under a president, and every regulation was made in the general chapter held annually; the Clugniac abbots were independent, but their deposition and appointment, with the decision of grave cases, was in the hands of the Bishop. Women might enter their monasteries, monks might converse with one another, and their houses were built in towns or populous places; but all these things were forbidden by the Cistercian rule, which allowed a monk to address only the abbot. The Clugniacs enjoyed a morning sleep after vigils or nocturns.

It would be well for writers of articles on monasteries and those who depict accessories of Cistercian houses which never existed in them, to remember the following facts: the belfries were of wood and contained a single bell, which did not exceed 50 lbs. in weight; they had few

lights; the doors were painted white; there were no tessellated pavements, no pictures, carvings, colour, nor stained glass; and a screen divided the converts from the monks. Furs, almuces, and dyed stuffs were proscribed; their cowl was white, out of choir, grey, and in the street black, as may be gathered from the *Anecdota* of Martene.

MACKENZIE E. C. WALCOTT, B.D., F.S.A.

LYCHNOSCOPES.

To the Editor of the Ecclesiologist.

SIR,—A great deal has been written, especially in your earlier volumes, on the subject of Lychnoscopes, but I should like to draw the attention of members to a remarkable confirmation of Mr. J. G. Cole's theory on the subject. In the March number (1848) of the *Journal of the Archæological Institute* he gives the following explanation; "That prior to the introduction of sanctus bell-cots, and commonly where these were not erected, then at the low-side window—the only real opening in the church except the doors, and this unglazed, but provided with a shutter—the sacristan stood and at the elevation of the Host opened the shutter, and rang the sanctus bell, as directed I think in the ancient liturgy, 'In elevatione vero ipsius corporis Domini pulsetur campana *in uno latere*, ut populares, quibus celebrationi missarum non vacat quotidie interesse, ubicunque fuerint, seu in agris, seu in domibus flectant genua,' (Constit. Joh. Peckham, A.D. 1281.) This rule could be better observed by means of a low-side window, strictly regarding the words '*in uno latere*,' than by a bell-cot, which was probably an innovation, though an elegant one. There is no example of the latter earlier perhaps than transition-Norman, whereas of the former there is one of the Saxon period it seems at Caistor; and the cot was not as general as the window, which continued in use down to plain Perpendicular. I need hardly observe that a hand-bell is still rung in Roman Catholic churches at the elevation." There is certainly a great deal to be said for this theory. No casements were made in the windows of a church except in the case of lychnoscopes, and in the absence of a bell-cot how could the bell be heard by people "*seu in agris, seu in domibus*," unless it was rung from the low-window.

The majority of the towns and villages in England are on the south side of the churches, and these openings are almost always on that side. When there are two windows, one on the south and one on the north, one is generally of later style, and looks as if provided for a spreading population. Where no low-side window existed, the sacristan rang the bell, doubtless from the porch; hence the use of many of the hagnoscopes seems accounted for. Mr. Cole considers the example at Othery, near Bridgwater, (remarkable owing to the awkward projection of a buttrees across the window,) is a strong example in fa-

vour of his theory. It is unfit for use by any one inside or outside for the purposes conjectured in other cases, or for the exhibition of a light. But the old shutter remains, the opening through the buttress is sufficient for sound, and there is a squint made at such an angle as to prevent seeing the high altar from the transept, but so as to enable a person close to the chancel end of it to see the transept altar, and this squint is cut from the very jamb of the low side window, or sanctus-bell door.

Now having stated Mr. Cole's theory, I wish to draw attention to the following confirmation of it. In Mr. J. G. Nichols' "Narratives of the Days of the Reformation, chiefly from the Manuscript of John Foxe, the Martyrologist, 1859," (printed for the Camden Society,) it is stated that John Hancock, Minister of Poole, explained Queen Mary's well-known proclamation "whych dyd declare what religion she dyd profes in her yowthe wylling all her loving subjects to embrace the same," thus, "thatt, whereas in the proclamation she wyllled all her loving subjects to embrace the same religion, they owghtt to embrace the same in her being there princes, thatt ys nott to rebell agaynst her, being there princes, but too lett her alone with her religion. This satisfied nott the papistes; but they wolde nedes have ther marking mas, and so dyd olde Thomas Whyght, John Notherel, and others, bwyld upp an alter in the churche, and had procured a fytt chaplin, a French prest, on syr Brysse, too say there masse; but there altar was pulled downe, and syr Brysse was fayne too hyde hys headd, and the papistes too bwlde them an alter in olde master Whyght's howse, John Craddock hys man being clarcke to ring the bell and too help the priest too mass, untill he was threatned that *yf he dyd use to putt hys hand owtt of the wyndow to ring the bell*, that a hand-goon sholde make hym too smartt, thatt he sholld not pull in hys hand agayne with ease."

Have old illuminations representing church interiors been searched, to find the ancient use for these openings? it seems curious that though many theories have been brought forward, the question still baffles our learned ecclesiologists.

JOHN PIGGOT, JUN.

ALTAR HANGINGS.

(VESTES, PALLÆ, ENDOTHES ALTARIS, ANTEPENDIA, FRONTALIA.)

By Dr. Bock, of Aachen. Translated from the "*Organ für Christliche Kunst*."

THE various materials forming the clothing and covering of the altartable, distinguished in the Middle Ages under the general name of vestes altaris, have been treated of, more or less fully, by the older liturgists, such as Durandus; Durant, Cardinal Bona, and in more

recent times by Binterim,¹ as well as on the Protestant side by Augusti.² But these writers have had more particularly in view the ritualistic and symbolical meanings of the decorations in question; so that to ecclesiastical archæology remains the task of examining from an artistic and material point of view the form and fashion of these draperies and the stuffs which composed them. To the silence of the abovenamed writers on the archæological and artistic side of the various *vestes altaris* is to be added the puzzling circumstance that by older liturgists these several altar coverings are distinguished in different dioceses by different, though often by synonymous, terms. From among the many sorts of *indumenta altaris*, we wish to examine most attentively those which covered the three, or, if it stood detached, the four sides of the altar, and which received rich contributions, either from the goldsmith's art, or from weaving and embroidery.

The form and proportions of the Christian altar differed considerably from that employed for Jewish and heathen worship; for while the Jewish and heathen sacrificial altars were of great size and specially arranged for sacrifices and burnt-offerings, the Christians from the times of the Apostles generally used at the celebration of the Eucharistic meal and the feasts of Love a simple wooden or stone table, called in Latin *mensa*, and in Greek *τράπεζα*. As therefore the high significance of the holy offering necessitated the covering with the mappæ or linteamina of the upper surface of the early Christian altars, for the most part tables of square form, so would it have been offensive to the dignity of the Christian altars had not the four sides of the *mensa* been also clothed with suitable material of greater or less costliness. This drapery of the four perpendicular sides of the altar-table, which was called in early Christian times *vestes*, *vestimenta altaris*, or *endother*, and later *pallæ*, *mantilia* or *frontalia*, appears, as indicated by the earlier writers, to have been so arranged that the upper surface of the altar-*mensa* was covered by a piece of stuff of the same size, to which the under hanging draperies of the four sides were sewn, and which latter could be fastened together at the four corners.

But immediately after the freedom of Christian worship had been granted in the days of Constantine the Great, detached altars were frequently erected and held such a position in the apse of the choir, that the priest on exposing the holy elements turned his face to the people. The four sides of this detached altar, which as a rule, was erected immediately over the *Confessio*, the resting place of holy martyrs, received already at a very early period rich and manifold and constantly increasing contributions from art. For the larger and richer churches, they were not unfrequently restored in their full extent with the most precious metals; sometimes they were faced with gold and silver plates, displaying in embossed or chiselled work, scenes mostly from the life and sufferings of our Lord or the Virgin Mother. Not unfrequently also were the *vestes* or *pallæ altaris* sumptuously adorned

¹ "Die vorzüglichsten Denkwürdigkeiten der Christ-Katholischen Kirche," von Dr. J. Binterim.

² "Handbuch der Christlichen Archäologie," von Dr. J. Ch. W. Augusti. Leipsig, 1836.

with figures embossed on plates of gold, square settings of precious stones, pearls and cut stones.

Anastasius Bibliothecarius cites in great number such magnificent altar-frontals, which had been presented by Emperors and Popes to several large churches of Rome and Italy. Even unto our days have been preserved some pallæ d'oro embossed on gold plates belonging to the ninth and tenth centuries, and which bear witness to the high value set in early Christian times on the rich metal decorations and coverings of the four sides of the altar-table. Such rich pallæ of embossed figures on gold plates are to be found still in the Cathedral of S. Ambrose at Milan, at S. John's, Monza, at S. Mark's, Venice, and in the old cathedral of Cividade in Friuli.

After the decline of the fine arts in Italy, the art of embroidery was spread by the scattering of the people, and came to be employed, as S. Chrysostom and other ecclesiastical writers inform us, with especial preference both for profane and sacred purposes. It then became the object to replace on ordinary days those costly metal altar-frontals by draperies of stuffs more or less richly embroidered, and which like the gold and silver embossed altar-plates were called *vestimenta*, *pallæ*, *endotheris altaris*. When also Anastasius Bibliothecarius, in the life of Pope Leo III. (798—816) first mentions the decoration of the four sides of the altar with richly embroidered *vela*, we must not hence infer, as Binterim¹ appears to do, that at that period this fashion of altar clothing was first introduced, for as before remarked, the art of embroidery as applied to ecclesiastical purposes had for several centuries been developing and extending.

Indeed we read in the description of the life of S. Maximinianus, Bishop of Ravenna, that he had caused to be made a covering not only for the upper surface but for the four sides of the altar, which displayed in needlework, *aculis facta*, pictures from the life of our Redeemer. This altar covering required so much work that Maximinianus left only a portion of the beautiful embroidery completed; his successors finished what was wanting, probably the two sides or the back. On this altar drapery of Ravenna were represented not only several pictures of saints, but also to fill up, four-footed beasts and birds executed with such perfection that, as our informant states, they appeared to be living. Even the portrait of Maximinianus' predecessor was introduced in several places in delicate embroidery. The same bishop caused another particularly rich covering for the four sides of the altar to be made; it was worked in gold and represented the portraits of all his predecessors in the bishopric, enclosed probably in round medallions. Maximinianus caused also a third and a fourth endotheris to be completed, which latter was richly adorned with pearls and precious stones and provided with an inscription, which may be thus translated: "Spare Thy people, O LORD! and in spite of my sins think of me, whom Thou hast raised out of the dust into Thy kingdom."

In order to remove all doubt that the *vestes altaris* of the præ-Carlo-

¹ "Denkwürdigkeiten der Katholischen Kirche," von Dr. J. Binterim.

vingian period were not exclusively made of embossed plates of gold as opera malleata or productilia, but also very frequently consisted of silk stuffs richly embroidered, and in order further to prove that by endotheris is to be understood not only the costly cloth which covered the upper surface of the altar, but also the four side draperies, (so that endotheris is to be considered as meaning the same as the later "mantle,") we quote another passage which says, "Fecitque endotherim super S. ecclesiæ Uraltarium sianæ (*sic*) ex auro puro cum staminibus sericis ponderosam nimis mediam habentem coccam;¹ et inter quinque imagines suam ibidem cernimus et subtus figuratos pedes Salvatoris grafia contexta et purpurata: Victor episcopus Dei famulus, hunc ornatum ob diem resurrectionis Domini nostri Jesu Christi Anno V ordinationis suæ obtulit."

In England also in the remote days of the Venerable Bede, the Anglo-Saxon goldsmiths and embroiderers vied zealously with each other to decorate the four sides of the altar-tables as well with immoveable gold plates embossed and adorned with precious stones, as with moveable pallæ altaris skilfully embroidered on rich stuffs, with gold and silken threads. Thus sings towards the year 725 an English anonymous poet of the costly embroidered altar coverings of his time in the following words:

Aurea contortis flavescent pallia filis,
Quæ sunt altaris sacri velamina pulchra.

Further Du Cange, under the word *frontale*, quotes several examples from the times of the West Gothic Kings of Spain, from which it is clear that in the Spanish Cathedrals even as early as the seventh and eighth centuries, in addition to the immoveable gold embossed altar-plates, embroidered curtains to cover the four sides of the altar were also often employed. A few of these examples only will be sufficient for our purpose. In the year 683 it is said: Offerimus vasa altaris, calicem argenteum et pateram, crucem argenteam similiter deauratam: vestimenta altaris omnia ad plenum, sive frontalia sive principalia,² &c. Further in the year 781: Et una crux de argento, et duas de ligno, et quatuor frontales de serico, et duas campanas de ferro, &c.

But not only in West Gothic and Longobardian churches as early as the sixth and seventh centuries are altar coverings of costly silken stuffs embroidered with gold very frequently mentioned, but Anastasius says in his life of Gregory III. (731) and of his successor Zachary (742) that these two Popes had presented to the altars of several churches in Rome richly embroidered vestimenta altaris, not composed of opera malleata, that is to say, embossed plates of gold, but of vela serica, that is to say, richly wrought needlework. In the life of

¹ The middle, the medallion probably being round, was made of a bright red purple; cocca, instead of the usual coccum, in Greek κόκκος, kermes berry, signifies here the bright red purple in the colour of the cochineal, sometimes called also Tyrian purple, in contradistinction to the imperial purple of a dark violet blue of Byzantium, which Anast. Biblioth. calls dibapha.

² Charta Cindrasinthe, ap. Anton. de Epez in chronico ordinis S. Benedicti. By the expression principalia the frontalia of the front of the altar are here distinguished from the draperies of the two end sides.

Gregory III. it says, namely: *Hic . . . obtulit . . . vestes altaris, necnon et vela serica, alba, ornata blatto, circumquaque pendentia.* Of Pope Zachary, the successor of Gregory III. we read: *Hic fecit vestem super altare beati Petri ex auro textam, habentem Nativitatem Domini Dei et Salvatoris nostri Jesu Christi, ornavitque eam gemmis pretiosis simulque et vela serica alithyna quatuor, quæ et ornavit cum rotis et ornamentis variis auro textis.* In the life of Leo III. so many descriptions are given by our informant of embroidered vestes altaris, that we are to conclude that under the reign of this saintly Pope scarcely a church of any importance in Rome was to be found unenriched by gifts of gold-embroidered hangings from the munificent hand of this patron of art and friend of Charles the Great. It may be permitted us from among many examples, to quote a few of the most interesting in order to become better acquainted with the fashion and artistic adornment of the vestimenta of stuffs at that period.

In volume I., No. 361, page 274, mention is made of a present from the abovenamed Pope to the church of S. Lawrence beyond the walls: *Et in sacro altari vestem sericam chrysoclavam² habentem historiam Dominicæ Passionis et Resurrectionis.* In No. 364, page 276, it is said; *Item fecit vestem in titulo Eudoxiæ super altare Tyriam³ habentem grypas majores et duas rotas chrysoclavas cum cruce, et periclysin, blatthin, et chrysoclavum.*

An especially rich altar covering was given by Leo III. to the church of S. Maria ad Præsepe; it is spoken of in No. 391, page 292. *Necnon et aliam vestem chrysoclavam, habentem historiam transitus sanctæ Dei Genitricis, miræ magnitudinis, et pulchritudinis, decoratam ex gemmis pretiosis, et margaritis ornatam cum periclysi de chrysoclavo, et in circuito listam de chrysoclavo.* With no less admiration speaks Anastasius of another altar covering in No. 395, page 294: *Fecit . . . in altari majori vestem chrysoclavam, habentem historiam Salvatoris Domini nostri Jesu Christi, sanctæque ejus Genitricis, et duodecim Apostolorum, cum periclysi de chrysoclavo, undique cum margaritis ornatam, et ab utrisque lateribus blatthin,³ cum chrysoclavo decoratam, quæ in natalibus Apostolorum idem egregius præsul ibidem poni constituit.*

We should wander into too wide a field if we undertook to notice the long list of all those richly embroidered altar coverings which were presented to the various churches of Rome by the immediate

¹ These vestes chrysoclavæ were a material on which were mounted patterns of gold-worked stuffs either in round, or square, or polygonal forms. The chrysoclavus so often named in Anastasius, seems to be identical with the *latus clavus* and *angustus clavus* of the classical period of Rome, described as a piece of stuff woven richly in purple or gold and sewn upon dresses of ceremony.

² This altar hanging consisted of a costly fabric of Phœnician purple, in which large griffins and also two round medallions of gold stuff were woven, (*duæ rotæ chrysoclavæ*;) in the latter was a cross embroidered in Greek fashion. (See a similar material *cum rotis et crucibus* in our *Gesch. der liturg. Gewänder*, Bd. I., Taf. IX.) The border (*periclysis*) running round this altar covering, consisted of purple stuff which was arranged in regular gold stripes, (*blatthin et chrysoclavum*.)

³ On both sides was this altar-covering composed of purple ornamented with gold stuff. The *blatthin* or *blatthis*, (the Latin *blatta* or *blattea*) was a beautiful purple matter, prepared from an insect called by the Arabs *Kermes*, from which is derived the Italian word *carmesio* and the French *cramoisi*.

successors of Leo III., that is from Stephen VII. (816) to Nicolas I. (858.)¹ For our present purpose it suffices to point out only one present with which Pope Pascal did honour to the church of S. Cecilia in Rome. Anastasius says of it in No. 440, page 324: *Hic benignissimus Præsul obtulit in sacro altari vestem de blatti byzantea, habentem in medio tabulam de chrysoclavo cum historia, qualiter Angelus beatam Cæciliam, seu Valerium et Tybertium coronavit, cum periclysi de chrysoclavo miræ pulchritudinis exornatam.*

Although, as before stated, many altar coverings of embossed gold plates and adorned with enamelled work and precious stones have been preserved to our days, and bear expressive witness to the care and outlay with which our Christian forefathers decorated the high altars of famous churches, such is unfortunately not the case, as far as we know, with regard to stuff hangings. Of all the gold-embroidered and purple-worked vestimenta altaris of the Middle Ages, none have been preserved in the Western Churches, which would enable us to judge in reference to the many examples quoted how far these endowments were fit to replace the richly decorated metal altar-tables such as have been preserved in Milan, Venice, and Aachen.

ANCIENT BURSE AND VEIL PRESERVED AT HESSETT CHURCH, SUFFOLK.

THESE remarkable objects (of which we give a photographic illustration) have been preserved in the parish chest of Hesselst, a village about seven miles to the east of Bury S. Edmund's. The church is a very beautiful specimen of Perpendicular work, and demands a brief description before we proceed to notice its two most rare archaeological treasures. The building consists of nave, chancel, and north and south aisle. To the east of the north aisle, and opening into it, and also into the chancel by a fine arch, is a chapel, of the same height as the aisle, but extending two feet or more beyond it to the north; and further eastward still is the vestry, with a priest's chamber over it, of which the eastern wall is flush with the end of the chancel. The exterior of the vestry is very curious. Midway up is a cornice with two gurgoyles, above which a later building has been carried up; and an inscription on the outside, commencing at the east end of the north wall of the vestry and carried along the wall-plate immediately under the battlement of the vestry and of the chapel, and ending midway down the aisle, explains this later building. The inscription is incised, and the letters, which are old English and full of contractions, have been

¹ Our learned friend, Mr. Parker, the editor of several English works on architecture and mediæval art, has in view to edit shortly a work in which all the passages of Anastasius Bibliothecarius treating of architecture, goldsmith's work, embroidery, weaving, and other kindred arts, will be brought forward and furnished with glosses. To all who are desirous of becoming acquainted with the subject of embroidered vestimenta altaris we should recommend the forthcoming work.



filled in with a black mastic, of which the greater part has perished under the influence of the weather. It does not appear to have been published. It runs, "PREY FOR THE s[OWLES] OF JHON HOV AND KATRYNE HYS WYF THE QWECH [LADY] MAD Y CHAPEL A WERY DEYL HEYTYND Y WESTRY AND BATYLM TYD Y HELR." The letters "owles" have been partially erased, "lady" is nearly all destroyed by a hole which has been cut through the stone for a leaden pipe from the roof; and "batylmē" and "tyd" are separated by a distance of several feet through the occurrence of a window, of which the arch stones did not admit of an inscription. The spelling "qweche" so far south is remarkable, and not a little curious is the expression "wery deyl" for very much.

The church is very rich in remains of glass of excellent workmanship and design. The old seats remain, but are of a common type: the chancel seats are returned. There is a fine rood-screen, which bore traces of ancient colour; the colouring has been very well restored by an amateur.

In removing the whitewash recently several mural paintings were discovered: one in the north aisle is extremely curious. It represents a male figure, either a saint or our Blessed Lord, three feet and a half in height, with a nimbus or an aureole, and surrounded by instruments of the Passion, of handicraft, and of music, and of husbandry. These are so arranged as to form, as it were, a halo round him. They comprise a centre-bit, a sword, a ladder, a large gimlet, shears, bellows, a mallet, a spade, scissors, a trumpet, a scythe, a saw, pincers, an anchor, a nail, axe, hammer, battle-axe, pitchfork, hatchet, a ball, spoke-shave, balance, a wheel, gridiron, shuttle, awl, scourge of three lashes, another trumpet, a jug, and a playing card (the six of diamonds.) It is suggested that this is an assembly of Guilds around our Blessed Lord; each guild being represented by the emblem of its patron saint, or the tool of its trade.

But to come to the photograph. The smaller of the objects delineated is a corporas case or burse. It seems to have been originally a square of $8\frac{3}{4}$ inches, opening like a bag on one side. The two tassels are at the lower or closed end of the bag, but the two subjects are placed upside down, so as to face the priest while the burse was placed upon the chalice. The burse is made of a stout linen or canvas, twofold thick, and is bound at the edges with a pale green silk ribbon, that shows on each side a quarter of an inch. On the one side is painted within an ogee quatrefoil the Head of our Blessed Lord, drawn full-face in bold outline of red, with the early typical countenance of an oval form, and divided beard. The hair is a bright chestnut or red, and the aureole is gilt, with the Cross traced upon it in red. The colour of the robe is hardly distinguishable; it glistens as if it might have been powdered, or even covered, with silver. The collar or orphrey is of gold, with a square morse. The eyes, which are long and narrow, somewhat after Giotto's style, as well as the nose and mouth, are traced in red, and delicately shaded off. The portrait is inclosed in a quatrefoil. The border is in breadth rather more than half-an-inch, and of a green colour shaded; and a delicate pattern in

gold is visible in parts of it. The colour of the ground within the quatrefoil is much faded, and is now a dirty reddish brown. Around the edge next to the ribbon binding is the common red and white spiral border, half-an-inch in width; and the spandrils, (if we may so term them,) are filled in with the Evangelistic symbols on what has been a gold ground, (traces of the gold remain,) each bearing a label with the name, S. Matthew and S. Luke being at the corners to the left of our Blessed Lord, S. John and S. Mark to the right. These are traced out in black. The emblem of S. Matthew is a spirited drawing; the robe is of the same colour as the robe of our Blessed Lord. This dry description will convey no idea of the richness and beauty of the design. The drawing seems to have been done *libera manu* on the canvas, and is apparently of English work. It will not be forgotten how many remains of English pictorial art there are on the rood-screens of East Anglia.

On the reverse of the burse is the Agnus Dei, on what has been a gold ground, with the aureole traced out in red, and the staff of the banner and the cross also red. The Lamb, which is outlined in black, is walking on a garden ground of green with scarlet flowers, and is enclosed in a geometrical figure, composed of a square set diagonally on a quatrefoil. This border is in breadth rather more than half an inch, painted a pale blue, shaded off into paler tints, on which is traced in gold a pattern of small circles, distant from each other about $\frac{1}{8}$ th of an inch, and separated by triangular dots between two lines, that follow the outline of the geometrical figure. Around the edge next to the ribbon binding, is the same spiral border of red and white, which was described on the other side: and between this and the quatrefoil is a ground of green, on which flagree work in black has been delicately traced. Each cusp of the quatrefoil terminates in a trefoil traced in red, and gilt. The two small tassels at the bottom of the burse, are composed of two shades of silk, now much faded, fixed into small gimp balls, which retain their colours, green and crimson. The Director of the Society of Antiquaries stated, when it was exhibited before the Society at a recent meeting, that this was the only painted burse of English work that he had seen; it is supposed to be of early fifteenth century work.

The other object is a veil of Guipure lace. It is a square of 2 ft. $5\frac{1}{2}$ inches: and has round it a silk fringe of rose and yellow, one inch in width; the colours alternating in spaces of $1\frac{1}{2}$ inches. At one corner a gilt ball is still appended with a tassel of silk; the other balls, three in number, exist, but have become detached. In the centre will be noticed a round hole, in diameter rather more than an inch; this is bound with a silk ribbon, showing a quarter of an inch on each side. The veil was also exhibited at the Society of Antiquaries a few weeks ago, (together with the burse,) and was pronounced of a date not much earlier than Elizabeth. Probably it is of the date of Mary. But what was its use? Some have suggested that it is a Vexillum; others, with more probability, that it is a veil for the Pyx; or perhaps a canopy, like a sunshade, for covering the viaticum, when it was carried to the sick. *Judicent peritiores.* The photograph, which

exhibits these two most curious if not unique relics on the same scale, is the first illustration ever given of them.

It has been suggested that the veil is a "Corpus Christi cloth." In England until the reign of Queen Mary, the Blessed Sacrament was generally suspended in a small turret or in a vessel shaped like a dove. Over the turret was spread the "Corpus Christi cloth." Dr. Rock has engraved in the "Church of our Fathers," an illumination from the "Life of S. Edmund, King and Martyr," in the Harley collection, in which one of these Sindons or Pyx-cloths is represented. Specimens are of very rare occurrence; there is one in the South Kensington Museum, which Dr. Rock pronounces unique in this country. The author of the "Rites of Durham" describes the Sindon existing in Durham Abbey at the time of its dissolution; "The Pyx wherein the Blessed Sacrament hung, was of most pure gold, curiously wrought of goldsmith's work; and the white cloth that hung over the Pyx was of *very fine lawn* all embroidered and wrought about with gold and red silk; and four great round knobs of gold curiously wrought, with great tassels of gold and red silk hung at them, and the four corners of the white lawn cloth; and the cord that drew the Pyx up and down was made of fine strong silk."

The Sindon preserved at South Kensington is also a "*Linen napkin*" embroidered at the border with coloured silks and silver thread. Most probably the Hessel veil is a Pyx-cloth; if it had been lawn or linen, there could have been no room for doubt. We should expect, *primæ facie*, that such a cloth would be of the same material as the corporal, which was fine linen, to represent the swathing bands of our Blessed Lord at His burial. But the Hessel veil is of lace or guipure, and though the hole in the centre seems clearly designed for the admission of a cord or chain, it may be more prudent to withhold a positive judgment, until evidence shall be produced that the Pyx-cloth was ever made of lace.

The writer of these notes is greatly indebted to Dr. Rock for his kindness in furnishing him with much valuable and interesting information on this subject; and not the least interesting is the fact, that Mary Queen of Scots had her face muffled just before she laid her head on the block: "Then the maid, Kennedy, took a handkerchief, edged with gold, in which the Eucharist had formerly been enclosed, and fastened it over her eyes," (Pict. Hist. of England, ed. Knight, t. ii. p. 671.) Dr. Rock says, and most truly, that "Knight is wrong in saying that the Holy Eucharist had ever been *immediately* enclosed in the cloth, which is only the veil that used to be cast over the pyx in which the consecrated hosts were kept."

The burse and veil are photographed by Messrs. Belton and Reed, 57, Oxford Street; they have also photographed most successfully, and have for sale, both sides of the burse *on a plate the size of the original*.

ANGLICAN CHANTS.

To the Editor of the Ecclesiologist.

MY DEAR MR. EDITOR,—As in duty bound, I send some remarks on the Dean of Ely's letter in the February number,—a letter which I very much admire, both for its courteous and modest tone, and for the elegant theory propounded in it respecting the origin of the standard form of Anglican chants.

The main part of the Dean's letter may be summed up thus:—(1.) That the structure of the Anglican chant has been determined by the rhythm of the English *Gloria Patri*, or rather of the first verse of it; for the second verse is not referred to. (2.) That, as this first verse of the *Gloria Patri* ends with a strong syllable, the last note of the chant should always be made strong, however different the rhythm of the words may be; from which conclusion follow sundry consequences, well known to those who have attended to the subject.

As for the first of these propositions, I do not think it is true; but it appears to be an opinion that could not, by itself, do much harm, and I really regret not being able to accept it: there is such a beautiful simplicity about it. But, in the first place, it supposes more theological feeling among those English musicians, who had the moulding of our national psalm-chant, than seems probable. Secondly, as a matter of history, the first verse of the *Venite*, not that of the *Gloria Patri*, appears to have been regarded as the type of the verses to be chanted, during the period in which the existing form of Anglican chants attained its pre-eminence. Thirdly, I do not think that the hypothesis accounts satisfactorily for the recognized facts. Why should the word *to* be chosen, above all others, whereon to begin the inflection in both halves of the chant? When this word falls upon a culminating note, as is the case with "C. Gibbons in G," "Weldon in G minor," and "W. Hayes in A major or minor," &c., the prominence given to the word *to* is painful to any person who cares much about musical expression, and it shows that these chants, at least, were not composed specially for the *Gloria Patri*. To diminish the evil just mentioned, I prefer beginning the first inflection at the word *and*. The symmetry between the two members of the chant is, of course, sacrificed in some degree; but symmetry between two things is dearly purchased by making both of them bad.

Another essential part of the Dean of Ely's argument consists in the assumption that musical accents are as unalterable as the law of the Medes and Persians. This, I must say, is a great mistake. If it were so, there is hardly a hymn that could be sung through without several violations of grammatical accent and false emphases. Let us take, for instance, the first verse of Bishop Ken's Evening Hymn. If the laws of musical accent admitted of no exception, we should have to sing it thus:—

"Gloree to Thee, my God, this night,
For all the blessings of the light:
Keep me, O keep me, King of kings,
Underr Thine own Almighty wings."

Again, (and this is an argument which bears still more closely on the question respecting the final note of chants,) if we take the first twenty hymns in "Hymns Ancient and Modern," which I suppose are a fair sample of English hymns with regard to the point in question,) we find the following instances of dactyls terminating lines; so that the same note which must be sung to a strong syllable in general, must be sung to a weak one in these cases,—*sacrifice*, (three times,) *wickedness, vanities, holiness, eternally*, (in a doxology occurring four times,) *bitterness, victory, Trinity, liberty, righteousness, charity*. It would be a decisive mark of an ill-taught singer to make the last syllable of any of these words strong; and there is no way of avoiding this, unless the same note of the tune be sung with varying accent, according to the nature of the words. Now hymns are especially for the people, whereas Anglican chants are rather for choirs than for congregations; and if a congregation must learn to make exceptions to the general rules of musical accent, in order that they may sing hymns with good effect, much more may members of choirs be expected to make similar exceptions.

The Dean gives in his letter very few instances of the manner in which he would carry out his principles of pointing, when the trochees do not happen to come conveniently. *To the*, in the *Gloria Patri*, is not exactly a trochee, but rather a pyrrhic. I conclude, then, that he would quite approve of a pyrrhic in the first measure of both the first and second inflections. But the second measure of the second inflection is, according to the Dean's theory, differently circumstanced; because, in the *Gloria Patri*, it receives the important word *Holy*, which is hardly distinguishable in respect of emphasis from *Ghost*. If, then, in the course of a psalm, the Dean would admit a pyrrhic in the penultimate measure of the chant, it is hard to see why he should not admit a weak syllable, or two weak syllables, for the last note. If on the other hand he would not admit a pyrrhic in that position, all I can say is that he differs from the authors of the Ely Report, (for they agree to these divisions—

rejoice in the | strength of | our sal- | vation,
day of temp- | tation | in the | wilderness,)

and I must wait to know what the Dean would do, before I can proceed with this part of the subject.

One other part of the Dean's letter invites some remarks, which I have the more pleasure in making, because they are not controversial. In the third paragraph he speaks of the want of a history of the Anglican chant. It would certainly be a gain to thousands of Englishmen if they possessed such a history. The chief materials for it (as far as my knowledge goes) are already collected in the second volume of Dr. Jebb's "Choral Responses and Litanies of the United Church of England and Ireland;" but it is not improbable that the learned Doctor may be acquainted with some others besides those which he has edited, and I think no one will dispute that he is the most fit person to write the history in question.

Yours truly,
S. S. G.

To the Editor of the Ecclesiologist.

DEAR SIR,—The Dean of Ely's ingenious and very unassuming letter in your last number has induced me to consider the subject of the Psalm Chants of our Church with some attention; and perhaps what I am now going to say may do something, as "*memoires pour servir*," and promote the further examination of a difficult matter.

In the first place, let me express a wish that the term *Anglican Chants* had not been accepted with such facility, not only by the opponents, but by the defenders, of our choral system. The use of the term seems too much to favour the idea, that ours is a system, independent of ancient Church usage, imposed as a novelty, after the Reformation; whereas, in fact, there have been no novelties but such as the very nature of a Reformation required,—that is, the adaptation of Church music, for the first time, to a language essentially different in its rhythm from the Latin, even debased as Latin was in its accentuation through mediæval corruption. The application of harmony to the recitation of the Psalter and Church hymns had already been practised in the unreformed Churches, and in a much more ornate way than has ever been naturalized among us; so also the invention of new tunes, and more than this, of very elaborate compositions, like our Canticles, for the Sunday Vesper Psalms at least, is shown by Proske's most valuable work (his *Musica Divina*) to have been very common.

In fact, our cathedral chant, according to the form now become normal, was the gradual growth of improved musical and rhetorical knowledge, and was merely co-ordinate with what took place abroad; only, that, like most of the providential circumstances of the English Reformation, our Church was guided into a middle course,—between the elaborate system of harmonized psalmody just now alluded to, which gradually receded altogether from the ancient prototypes, and the bald and rude recitation of the old chants, sung in unison, retaining all the defects attendant upon the ancient method, when harmony was unknown. We uniformly preserve the *recitation*, and the *mediation*, the alternation of the two sides of the choir; and (I must maintain) great dignity and religious expression in the compositions at least of our most renowned choralists. Even the double chant (of which I am, however, by no means a defender, except in some special cases,) is less of an innovation than the specimens of the *canto figurato* to be heard at vespers in the great foreign churches.

As, then, there was never any intention of superseding the old system, it would be difficult to speak precisely as to the time when our present system of division into seven bars was settled. I imagine that it had become normal about the beginning of the last century, and was probably settled by the influence of Dean Aldrich, who seems to have been the first to adapt to Tallis's Service the harmonized tune in the First Tone, published by Boyce, (arranged, I suspect, by Adrian Batten,) instead of the elaborate Venite, and the five-part Psalm Chant to be found in Barnard. He also introduced the very simple chant of

Bird's, still used for the Athanasian Creed, instead of one in *eight* bars, and not very euphonious or regular in its melody. And I may remark, that Tomkins (in his *Musica Deo Sacra*, published in 1660) seems to have been the last to compose that more intricate Psalmody, which preserved the same general form throughout in each Psalm so arranged, but varied considerably in the number of bars assigned to the several verses. This had been in use ever since the Reformation.

Mr. Dykes has, I think, well expressed all that can be said in explanation of our seven-barred system. It is rhythmical, comparatively simple, and adapted to our language; and—what I must say with regret—better adapted than the old chants, which had more phrases, to the increasing rapidity of even our more solemn utterances in these rapid days. To those who will study the setting of the words in Tallis's Psalms, and compare them with the paradigms of the Venite in Lowe, Playford, and Clifford, will see an indication of that prevalence of a rapid singsong; filled as these specimens are with crotchets, often in the air of the chant, always in the recitation, and mixed with the undue prolongation of some notes; like the method which possibly many of your readers may recollect long ago in some of our most degenerate choirs. Our normal form preserves here a due medium between baldness and intricacy.

It is worthy of remark, that though it is impossible to bar all the Gregorian Psalm Chants in the same way, some having more numerous phrases than others, still there are two of the tones in particular, which fall in more readily with our system than the others; viz., some of the chants in the sixth and the eighth tones. But it is to be doubted whether any scientific reason can be assigned for any division. The matter seems purely arbitrary, or at least to be regulated by motives of convenience only. There seems no more reason, *in the abstract*, why any one system of choral rhythm should be more imperative in music, than one of metre in poetry. Both are closely analogous in their requirements. There are few of us, I suppose, who would know how to alter a method which has been all but universal in our Church for at least two hundred years: an argument which I wish were oftener urged in favour of our old cathedral system (though this may claim a hundred years more,) and one which assuredly deserves some respect. But I must not run into the discussion of a very fertile topic about which I feel strongly.

There are a few exceptions at least, however, which may be reasonably claimed. One is the setting to a greater number of phrases the "Benedicite," as practised by Dr. Hayes in the last century; whose beautiful chant is now used with others of a like construction, daily in Lent, at the magnificent service of S. Michael's, Tenbury. This method is now observed for the second year at Hereford cathedral. Another is the like treatment of the "Miserere," directed to be recited Litany-wise on Ash Wednesday, and when the ordinary may appoint. This has been practised for three successive years in the same cathedral. Also the performance of the Easter Anthem, "CHRIST our passover," which most improperly are now divided into verses, like

psalms, in our present Prayer Books, against the authority of the sealed books, instead of being distinguished by paragraphs, into three anthems. The usual mode of Psalmody was not observed here before the restoration, at least, and is not regular now.

In order to show the absence of any rule in old documents of the reformed choral music down to Aldrich's time inclusive, let me state the facts as to the number of bars.

First, as to Merbecke. I hold more firmly than ever to an opinion which I have often expressed, that Merbecke's book is of very uncertain authority : a mere tentative adaptation of the simpler parts of the old plain-song and Gregorian chant, in a very meagre and mutilated form, to the newly established English services. Even so, it is not correct, e.g., the second verse of the Magnificat follows, not the division of King Edward's First Book, but the Roman, as it includes the third verse ; and the first verse does not follow the arrangement of either book, which divide it into two. In some other respects it conforms to the old models, viz., in the intonation to every verse in the canticles in most instances, and to the retention of the Gregorian chants, and occasionally the following of the old method of falling a note in the medial pause when the last word is trochaical, or sometimes dactylic ; which is so exhibited in Merbecke as really to throw those unaccented syllables into the *recitation* of the second part, for no pause is indicated. I have no desire to disparage its noble Nicene Creed, (the origin of which is yet undiscovered ;) but I am very strongly disposed to think that this was intended to be sung in harmony, and that, had Merbecke's work succeeded, we should probably have had the other part books published. However this may be, here is an analysis of the division of bars, all exclusive of *intonation*. Of course the original has no bars, but I mean the phrases which must according to our modern system, be so indicated. (The Te Deum is not set to a regular chant, but to three varying very much.)

	In 1st part.	In 2nd part.
Venite	2	3
1st and 2nd Benedictus	2	3
1st Magnificat	from 5 to 3	5 and 4
2nd Magnificat	3	4
1st Nunc Dimittis	2	4 and 3
2nd Nunc Dimittis	4	5 and 4
Psalm, Evensong, and Burial Service	2	3
Psalm Introit	3	3

The first Magnificat, besides being very irregular in the first part, thrice omits in the second part the intonation, and mutilates the following bar. These occur in the first and second parts of the Gloria Patri. The first and second Nunc Dimittis have a like omission of the recitation, but not in the Gloria Patri.

However, much more authority is to be placed upon Tallis's setting of the three portions of the 119th Psalm, given in Barnard. These

are all in five-part harmony: the subject, in all cases taken from the Gregorian Psalm Chants, is in the tenor: the time is strictly marked, each word having its note, even in the recitation, and the rests are accurately given. These were services actually in use; and the harmonized setting of the Psalms was a practice adopted by many of the great musicians of the sixteenth and seventeenth centuries. Occasionally the reciting note is omitted, sometimes with a mutilation or omission of the next bar. Out of thirty verses, (including the Gloria Patri,) this occurs six times; three times in the first part of the Gloria Patri, never in the second. A very few instances occur of other omissions in short verses, of additions in others. But the concluding syllables of the last medial word never run into the following recitation. Like all old music, these chants are unbarred; the divisions of the two parts are indicated by rests: the final note is a minim, followed by a minim rest, except in the Gloria Patri, where it is a semibreve or a breve.

In the first chant there are three bars in the first part, in the second and third chant there are four, and in the second part of all, five. I consider one semibreve, or its equivalent, to constitute a bar, except of course in recitation.

These chants, with the exception named, are obviously very regular. Not so, fragments of other chants of his, and of Portman and Parsons, in a bass part, both belonging to the Lambeth Library. It is difficult to bar these, the time is so irregular: and though preserving more of the character of chants, they are more like the Psalmody of Bird, Gibbons, &c., than the specimens of Tallis in Barnard.

Morley has given harmonies of Psalmody in the eight Gregorian tones. But he has inserted them as curiosities, not as forms actually used in our service. However, when reduced to bars, they vary from four to three bars in the first part, and from four to five in the second.

In Aldrich's MS. chants our usual barring is observed, except perhaps in one doubtful instance—the "fourth tone," and both the chants for the Athanasian Creed, already noticed.

The manuals of Lowe, Playford, and Clifford, (1661—1730,) are not very intelligible in this respect. I do not profess to understand them; though the note to be assigned to each syllable of the first verse of the Venite is clearly discernible, both in the harmonized and unharmonized chants, the value of the notes is not easily reducible to system. However, it may be said generally, that in the first part of the chants the bars vary from four to three, in the second from three to five. But all Clifford's harmonized chants, (almost the same as those given by the other two editors,) have our present barring.

I now proceed to another point, the division of the words. [Will the Dean of Ely excuse me, if I entreat him not to misapply the word *pointing*, as now so commonly done. This really means the medial colon, *which is a part of the Prayer Book*, as declared in its title. But the vertical *barring* of the text is quite another matter, settled by no authority; and I believe never to be settled. We have to contend

with the conflicting elements of rhythm, and sentiment, or intelligible expression of meaning, in hymns, which, though poetical in substance, are *prose* in form: and hence the claim of each several chant is more strongly felt by one critic than another.]

As to the penultimate bar of the chant, I do not see how "S. S. G.," to whom the Dean refers, is borne out by facts, in assuming that this nominally consists of a semibreve, not of two minims. It does so consist in some of the Gregorian Psalm Chants, not in all. And so in our own books. That is to say, the penultimate phrase or bar sometimes consists of but one chord, or note: but even so, dissyllables continually occur here, as often as the rhythm requires, though certainly our older choralists were fonder than we are now of monosyllables, whenever they could be introduced without impropriety. But, (as in Tallis's first chant,) though the medius, (or upper part, which we should now translate into the treble cleff,) has the same note for the semibreve, or two minims, the bass and fundamental harmony is different; so, of course, "S. S. G.'s" canon here fails. But in two of Tallis's chants, and many other old instances, there are two different notes in the upper part of the penultimate phrase, or bar.

Now as to the division of the words. My observations will apply not only to the Dean's letter and to S. S. G.'s remarks, but to those also who will have a strictly *syllabic* method, independent of rhythm or proper enunciation.

As to Merbecke. His method exhibits the old pronunciation, so much more polysyllabic and musical than ours. The penultimate words in the 2nd part are thus distributed:—*sal* | *vāti* | *on*; (a dotted minim, and by the way, so this word is exhibited, with hardly an exception, in all Manuals of Psalmody, Clifford's included; not as in the incorrect and modern adaptation of the *Venite* chant in Boyce's edition of Tallis' Service;) wonderful (an anapæst);—*con* | found me;—*liber* | *ty*;—Holy;—world be | *gan*;—*pre* | pare his;—visited (an anapæst);—way of;—is his;—*gene* | *rati* | *ons*; of their;—*emp* | *ty* a | *way*;—to thy;—*Isra* | *el*;—all peo | *ple*.

Sometimes the penultimate bar consists of a dotted note followed by one whose place in the scale is the same as that of the final bar.

In Tallis, thus:—*af* | ter thy;—*com* | mande | *ments*; (this word is always a quadrisyllable in Tallis;)—of thy;—to thy;—*for* | get thy; keep thy;—*commande* | ments from;—*testi* | *monies*;—counsel | *lors*;—wonderous (an anapæst);—*con* | found me;—*liber* | *ty*;—Holy.

There are in both the above authorities sometimes two minims, sometimes a dotted minim and a crotchet. In every other place the penultimate bar consists of a long monosyllable.

It is remarkable that the final word in the last bar of each part is not always a monosyllable. In Merbecke, we have in the Athanasian Creed, *incomprehen* | *siblē*; and *be* | gotten, (a crotchet and semibreve, both twice occurring, and in the second part.) I know of no legitimate instance in the first part, for I cannot reckon as exceptions those places where the last syllables of the first part are absorbed in the intonation of the second. But even here, taking their last notes as belonging to

the final bar of the first part, we have frequent *spondees* or *iambuses*, e.g., of death;—*e* | *nemies*;—shall be;—their seat;—the Son. Which ever way we take it, here we have a violation of this strict rule now sought to be enforced. In Tallis there are more glaring exceptions to this general rule. Thus we have in the medial cadence *telling* and *statutes* (two minims); *testi* | *monies* (two crotchets, and a minim rest); and at another time the same syllables to two minims: and in the final cadence, *testi* | *monies* (two crotchets.)

As for bars which are neither penultimate nor final, we have in Merbecke the following trisyllables: “re | deemed his,” on three equal notes, which I think must be a mistake for a dactyl or anapæst; and “mission” (an anapæst.) In Tallis, these dactyls, “way of thy;” “be in thy;” and these anapæsts, “wonderous;” “*fe* | . . r-vent de | *sire*’; “*rebu* | . . ked the;” “*shame* | . . . and re | *buke*”; (in these three instances the bar beginning part of the preceding dotted note;) “occupied.”

The Dean of Ely’s notion, that the modern barring may have been suggested by the Gloria Patri is worthy at least of consideration. It may be fortified by the fact already noticed, that in several instances the first part, and in one instance the second, of the Gloria Patri is curtailed in the barring. It is well known that in the Breviaries the tone and cadence of the chant is indicated by what is called the Evovæ, that is, by the vowels of the last two words of the Latin Gloria Patri, *sEcVlOrVm*, *AmEn*. The paradigm in our manuals is usually the first Venite; still, this does not materially affect the Dean’s theory. Such an example was very simple and obvious. For my own part, I think the conjecture very probable.

I am sure, from his well-known good nature, that he will excuse a word or two of criticism as to his proposed treatment of polysyllables. The Dean is so kind-hearted a man, and withal so loyal a subject, that I am sure he would not willingly hurt his mother tongue, or mutilate the Queen’s English, as I fear he would unconsciously do, were he to establish the treating of *wilderness*, *adversaries*, and *testimonies*, each as one long syllable in the cadence. I had supposed that by a wide consent of choralists such a treatment was considered so far from euphonious, as to be very injurious to the clear utterance of our language, choked as it is already by concurrences of consonants, and by half-vocal sounds. Besides, ought we not in musical recitation to adopt the most solemn methods of pronunciation? In poetry the concluding syllable *ness* is often made long, and *wilderness* would legitimately be considered as composed of three long syllables. So the final *y* and *ies* will often admit to be regarded as long syllables. In fact, we run a risk of carrying our colloquial clippings and curtailments into our solemn reading, doing despite to our

“ Native language, that by sinews weak
Didst move our first endeavouring tongue to speak,”

and recurring to her infantine discipline, when she

“ Made imperfect words with childish trips
Half unpronounced, slide through our infant lips.”

I have a strong feeling that our public reading ought to emphasize
VOL. XXIX. O

many syllables, like those mentioned, not in an exaggerated way, but still so as to make them audible: much more our choral recitation; as in all singing that is legitimate, which in plain reading would be intolerable. The Latin language is pre-eminently *spondaic* in its genius; ours is *iambic*: still there is now a disposition to deprive us of the few spondees we have, and to convert them into pyrrhics. The pure syllabic system is a recoil from this. But those who would urge upon us the adoption of the Roman method in choral rhythm, ought to consider the difference of the languages. Now, in Latin, almost every syllable may be made euphonious, without distortion; whereas in ours such final syllables as *ble*, for example, are incapable of being made musical. (And by the way, how common it is now becoming to hear *al* or *el* sounded like *le*, confounding *metal* with *mettle*. And then, supposing prosodial recitation to be substituted for the faulty accentual method for ages observed in the Latin offices, what would become of their alleged examples?¹ It appears to me that the Psalter compiled by Sir F. Ouseley and Dr. Monk has most skilfully observed the middle course; always, when consistent with real euphony, giving a note to each syllable; the exception being when there are palpable trochees, formed either by one word or by two, the latter of which is of the nature of an *enclitic*. In some cases trisyllables have been admitted; but only so, when any other management would have been most injurious either to sense or sound. I wish that I had space to illustrate that most valuable work; but already I have occupied too much.

I remain, dear sir,

Your obedient servant,

JOHN JEBB.

Peterstow, Ross, March 28, 1868.

WORKS IN CAMBRIDGE.

To the Editor of the Ecclesiologist.

SIR,—The time is fast approaching for the old chapel of S. John's to be pulled down: can nothing be done to preserve it? Of course it is impossible for it to remain in its present situation, obstructing one of the best views of the new chapel; but it might be re-erected elsewhere. Now Downing is without a chapel—a large, unfurnished upper room is used: why should it not have S. John's old one? It would readily be offered as a free gift, I am sure, and the cost of removal would not be great. Properly restored, it would be as beautiful and interesting as that of Jesus; besides, you say (*Ecclesiologist*, Dec. 1863) that it is probably the oldest college chapel in England. Early English shafts, capitals, and mouldings have been discovered round one window by Gilbert Scott, and there is no reason why the

¹ What would Cicero or Horace have said to "hōmīnē," and such like solecisms?

rest of the windows should not be the same. The chancel-arch is also Early English, and a string, described by Paley as the undercut scroll moulding, can be seen running along the walls of the bedrooms of the old lodge. The old stalls and screen (the latter much hidden by the organ gallery) are in good preservation. It is intended to work in the old stalls in the new chapel, with a view of preserving them. This idea is not much liked; the new and old woodwork would not harmonize very well. There would be no need for doing this were the chapel re-erected and restored. The new chapel will be opened for service next October term; and the old one will be dismantled in the long vacation: so a speedy agitation in your pages is required to preserve it.

The scaffolding is down from the upper part of the tower, which now begins to have a very noble appearance; the bold louver-boards are a very beautiful feature. Some polished marble and granite columns have arrived at last, and are now being put up. The painting of the roof is to be begun in April. The woodwork is well advanced; some of it is stored up in the rooms of the old lodge. The windows are glazed, or filled with canvas screens, if stained glass is in preparation for them. The Undergraduates' Stained Glass Window Fund up to last May was over £1,500, which is at the rate of £500 a year, as it has been in existence now about three years: if it continues at this rate, all the windows will soon be filled with stained glass. Warned by the fate of King's College chapel, the fund will be applied to filling the great west window first. When all the windows are filled, a peal of bells is to be procured. They will be hung on the floor, just above the roof of the lantern story, and the ropes will come down into the antechapel: with men in surplices to chime, the effect will be very good. The ropes would be unguided for about one hundred feet, so that it would be impossible to ring. Might not long, thin, steel rods be used instead of ropes? these would not sway about, and might be painted and gilt, so as to look very beautiful: perhaps Mr. Ellacombe or Mr. Sperling will enlighten us on this point.

Surely it is not intended to build the new part of Caius in a style, not Gothic, but French Renaissance? It were better even to perpetuate the peculiar Elizabethan of the other part of the college. It is urged that the Senate House would not harmonize with a Gothic building; one would think that the Senate House would set it off by contrast; besides, the objection applies equally well to the French Renaissance. Truly do you say that it is only at the ancient universities that Gothic does not flourish. I am afraid it is too late for anything to be done, as the contract is taken, and the men have received notice to leave their rooms in April.

Your obedient servant,

Cambridge, March 16, 1868.

C. A. S.

NOTES ON THE DIVISION OF SEXES, AND THE ASSIGNMENT OF SEATS IN PUBLIC WORSHIP, IN THE PRIMITIVE CHURCH.

[THE following Notes, put together by a Member of the Ecclesiological Society, are of much interest and importance. They afford no countenance to pews or pew-rents, but they suggest the expediency of some stricter rules of order than are observed in certain free churches in great cities in our own times.—ED.]

Albertus Fabricius gives a short but accurate account of the arrangement of the worshippers during Divine Service in the early Church, in his work, *Bibliographia Antiquaria*, pp. 301, 302. His statement is taken as the text of these remarks, and is illustrated by notes from Cotelierus, Bingham, and others.

Fabricius writes: "Cotelierus observat fœminas separatim locum habuisse, ita ut a viris non conspicerentur."

Cotelierus is commenting on Apostolic Constitution, Lib. ii. cap. lvii., "Mulieres quoque separatim et ipsæ sedeant." S. Cyril alludes to this: "Let a separation be made, that men be with men, and women with women in the church." (Præfat. in Catech. n. 8.) S. Austin, (*De Civitate Dei*, lib. 2, c. 28.) intimates that each sex had their distinct places in the church, and also in the baptistery. S. Chrysostom (Hom. 73 in S. Matth.) describes the places to be separated by rails or wooden walls. "It were meet indeed that ye had within you the wall to part you from the women; but since ye are not so minded, our fathers thought it necessary by these boards to wall you off; since I hear from the elder ones that of old there were not so much as these partitions, *for in Christ Jesus there is neither male nor female*. And in the Apostles' time also both men and women were together. Because the men were men, and the women women, but now altogether contrary." S. Chrys. Hom. lxxiii. on S. Matth. (Oxford Translation.) And Eusebius (Lib. 2, c. 17) makes this distinction as ancient as Philo-Judæus and S. Mark. There is also a passage from Pliny (Ep. vi. 3) which shows that a like distinction existed in the Roman Law Courts. Some argue that the women's part was always on the north side of the church, i.e., the right side. This is not quite certain. At Constantinople and in other Greek churches the men sat below and the women in the galleries above. S. Gregory Nazianzen. *Somnium de Templo Anastas.* t. 2, p. 78. Bandurius, commenting on the work of an anonymous author on the church of S. Sophia, explains another feature: "Par ces trois arcades on voit une partie du vestibule supérieur qui servoit de Gynaikion pour les femmes Chrétiennes. Et au milieu d'elles il y a quatre petites colonnes de serpentine qui n'appuyent rien, et ne peuvent, ce semble, avoir servi que d'entre-deux à quelque jalousie ou grille pour empêcher de voir les femmes qui étoient dans cette galerie." *Corpus Script. Hist. Byzantin.* Bonnæ, 1837. These galleries were called *κατηχούμενα*, "quod divinos, qui a sacerdotibus et

cantoribus concinebantur, hymnos ibi auditu exciperent mulieres." This is the explanation of Du Fresne in his notes to Paulus Silentarius; the same Du Fresne gives a curious account of the origin of the veil or venetian, and adds that the Empress had her seat in a little cell or oratory out of this gallery. Corp. Scrip. Hist. Byzant. pp. 95, 98. The reason given for the veil, viz., that the women might not be seen, suggests that "the wooden walls" were also sufficiently high to conceal them. "Superiorum istarum porticum intercolumnia pluteis muniuntur marmoreis, altis quattuor pedes, quibus incumbentes vident interiorem ædis partem, tam infernam quam supernam." Paulus Silentarius describes these, part i. v. 263. Du Fresne continues, "His consentanea habet Evagrius. . . . De similibus pluteis interpositis sic Paulinus, *Interpositisque columnis cancellis fessos incumbere*. Quod vero ait Evagrius, pluteis incumbentibus mulieribus divina sacrificia intueri licuisse, id intelligendum est de loco sacrificii ac bemate: nam dum illud peragebatur, velum statim ad intercolumnia subducebatur, necque iis capita aut oculos ad illa inspicienda promittere sub anathematis pœna fas erat. Id omnino colligere est ex vita S. Basilii, quæ Amphilochio tribuitur, qui ritus illius auctor fuisse videtur. Nam cum mulierculam impudice sibi subministranti diacono annuentem, dum de catechumeniis in altare prospiceret, advertisset, vela in catechumeniis appendi præcepit."—Du Fresne's Notes to Paulus Silentarius, p. 95.

Fabricius continues, (quoting as his authorities, the Apostolical Constitutions, Thomas Milles ad Cyril. Hierosol. p. 10, Aring. Rom. Sotteranea, Tom. i. 204, Ed. Paris, Benedictinorum Notas ad Ambrosium, Tom. ii. p. 375, Edmund Martene de Antiq. Ecc. Ritibus, 311, 335, and Pompeius Sarnelli, Antica Basilicographia, Neapoli, 1686;) "Templorum apud veteres Christianos partes tres fuerunt, præter propylæum. Prima pars, quæ ingredientibus patet vocatur *ναρθηξ*: altera corpus ipsum ecclesiæ gremiumque *ναὸς* et *χορός*: pars tertia *βῆμα*. In propylæo stabant lugentes flentesque pœnitentiæ candidati, qui Christianos fideles templum intrantes obsecrabant, ut pro sua reconciliatione apud Deum et ecclesiam intercederent."

Bingham quotes Eusebius, lib. 10, c. 4, who calls "the *στοαὶ*," or cloisters around the atrium or impluvium, "the mansion of those who were not allowed to enter further into the church." Tertullian (de Pudicitia c. 4) says that monstrous sinners were not allowed this shelter even, but were compelled to stand in the open air. This Atrium was also called *paradisus*. "Idem atrium sequiore Græcia *γαρσονοστάσιον* etiam dictum fuisse auctor est Theophanes, p. 203, et ex eo Cedrenus, p. 387. Hanc autem garsonostasii appellationem hausisse videntur Græci a voce Latinobarbara, *garcio*, nostris *garçon*; nos diceremus *la place des garçons*, quia in eo atrio seu impluvio morari solebant vel magnatum famuli seu pedisequi vel e plebicula pueri, dum ibi vel illi dominos egressuros expectant vel hi ludo magis quam sacris intenti commorantur." Du Fresne, Notes on Paulus Silentarius, p. 78.

Fabricius continues,—“In Narthece collocatum erat *βαπτιστήριον*, præterea in extremâ ejus parte qua exitus patet, stabant catechumeni.

paulo inferius leprosi, energumeni; prope januas, quibus in corpus ecclesiæ intratur, consistebant audientes et competentes, sive baptismi candidati, quibus non integrum erat in ecclesiam ingredi, mares ad dexteram, ad sinistram fœminæ."

Bingham repeats the words of Fabricius: "The Church ever since she first divided her catechumens and penitents into distinct orders and classes, had also distinct places in the church for them. And this lower part of the church was the place of the energumens, and such of the catechumens and penitents as were commonly called *audientes*. As may be seen in the Author of the Constitutions, lib. 8, c. 5, and the Canons of Basil, can. 75, Gregory Nyssen, Ep. ad Letoium, c. 5, and several others. Hither also both Jews, and heathens, and heretics, and schismatics were sometimes allowed to come to hear the Scriptures read and the sermon preached. . . . In the 4th Canon of Carthage there is a canon express to allow this. (Concil. Carth. 4, 84, ut episcopus nullum prohibeat ingredi ecclesiam et audire verbum Dei, sive Gentilem, sive hereticum, sive Judæum, usque ad missam catechumenorum.) And it appears further from several both of S. Chrysostom's and S. Austin's homilies that this was the common practice." Bingham, *Antiq.* lib. viii. c. 4. Sir George Wheler, *Churches of the Primitive Christians*, p. 75, adds, "They stood without confusion either of sex, or of their own rank. So that those who were women stood in the station of women, and men in the station of men."

Fabricius continues,—“In corpore ipso templi statim ad januas erat locus substratorum, qui in terram prostrati precibus ecclesiæ, lectioni et prædicationi verbi intererant, sed cum Eucharistia administranda esset, a diaconis surgere et ecclesia excedere jubeantur.”

Bingham quotes as authority for this statement, Tertullian de Pudicitia, c. 13. “Pope Zephyrin brought penitents into the church in sackcloth and ashes, and prostrated them in the midst before the widows and presbyters;”—and Sozomen, lib. 7, c. 16.

Fabricius continues,—“Per totum chorum erat locus fidelium, qui ad Sacram Synaxim admittebantur, viris separatim ad sinistram, mulieribus ad dextram stantibus. Post oblationem factam laici (etiam ipse Imperator in quibusdam ecclesiis) extra clericorum septum consistebant. Virginum separatus a fœminis locus, et a virginibus pacis osculum petere solitæ matronæ. In medio constitutus erat ambo sacer. In loco superiore versus *βῆμα* erant cantores, lectoresque loco summo; prope foras sanctas sive cancellos, per quos aditus patebat in sacrarium, positus erat thronus, s. sedes imperatoris aut principis. In sacrario denique, quod intrare laico nefas, mensa sancta s. altare positum fuit; post altare thronus Episcopi in medio et ex utraque parte sedes Presbyterorum.” J. Albertus Fabricius, *Bibliographia Antiquaria*, pp. 301, 302.

Eligijs Noviomensis, A.D. 640, places the consistentes on the left side, but his homilies are suspected. The widows and the virgins were separated, see S. Ambrose ad Virg. Lap. c. 6: “Nonne vel illum locum tabulis separatum, in quo in ecclesia stabas, recordari debuisti? Ad quem religiosæ matronæ et nobiles certatim currebant, tua oscula

petentes, quæ sanctiores et meliores te erant." Bingham says, viii. c. v. § 8, "This appears also from the Author of the Constitutions, Lib. 2, c. 57, who, speaking of the order in which persons were appointed to sit in the church, first places the virgins, widows, and aged women in the highest rank; then married women below them in a place by themselves; then their children, daughters with their mothers, and sons with their daughters, or next behind them; and last of all young men, according to their age, in different stations." S. Ambrose ad Virg. Lap. c. 6, explains that profitable texts of Scripture proper to the virgin state were written on the walls of the virgins' station. As regards the thronus, or *σκληριον*, learned men are not exactly agreed what it was, or where it was, or what use it was put to. Gretser, Notes to Codinus, fancies it to be the pavement at the entrance of the sanctuary, or some platform adjoining to it: Schelstrate, a place for the emperor. Suicer and Meursius call it the emperor's throne; so Bp. Beveridge. Du Fresne thinks this probable, but fancies also that it might mean the *limina cancellorum*, the threshold or raised foundation upon which the rails of the chancel were erected.—Bingham, Bk. viii. c. v. § 10.

The Deacons were the regulators and directors of the congregation.

Under their direction, probably, the Ostiarii admitted through the doors of the church, and into the different stations of the church, such as had the right of entrance. The Author of the Constitutions, Bk. viii. c. 11, represents the Subdeacon as sharing with the Deacons the care of the doors during the time of the oblation, that they might not be opened, or any one go out. "Diaconi vero stent ad januas virorum, et Subdiaconi ad januas mulierum, ut nemo egrediatur, neve aperiatur janua tempore oblationis, licet adveniat quispiam fidelis." This duty is given to the Subdeacon by the Council of Laodicea, c. 22, and Valesius thinks this referred to by Eusebius, lib. 10, c. 4.

It appears also from Apostol. Constit. Lib. viii. c. 28, that the Deaconesses kept the gates of the women. Can this mean the doors opening into the different stations? "Diaconissa non peragit quicquid eorum, quæ presbyteri aut Diaconi faciunt, dumtaxat januas custodit." See also Pseudo-Ignat. Ep. ad Antioch. n. 12. The Apostolic Constitution, Lib. 2, c. 57, says, "Let the door-keepers stand at the gate of the men, and the deaconesses at the gate of the women."

They were also to assign all women their places, and regulate their behaviour in church.—Constit. l. 2, c. 58, Lib. 3, c. 7.

The Apostolic Constitution, Lib. 2, c. 58, orders the Deacon to provide a seat for a brother or sister of another parish who brings letters commendatory; "atque ita, cognito eorum statu, deducat singulos ad congruum eis locum." The Canon continues, "Quod si, dum sedetur, vir quispiam superveniat honestus, et in sæculo clarus, sive alterius sive ejusdem regionis, tu, episcopo, dum de Deo sermonem habes ad plebem, aut dum audis eum qui psallit vel legit, ne per acceptionem personæ relinquis verbi ministerium ut illi locum inter primas sedes constituas; verum quietus mane, nec interrompe sermonem tuum; fratres vero eum per Diaconos recipiant, atque si locus desit, Diaconus, omnium juniorem

prudenter, non autem præfractè loco movens, honoratum illum sedere faciat; cui æquum est ut alter fraternæ caritati studiosus cedat sponte; quod si renuerit, vi motum, post omnes colloca, quo etiam cæteri discant honoratioribus concedere. Cum autem pauper, vel ignobilis, vel peregrinus, aut juvenis, intervenerit, sedibus occupatis, iis quoque Diaconus ex toto corde locum faciet, ut non gratificatio ejus homines spectet, sed Deo acceptum fiat ministerium ejus. Idem et servet Diaconissa, in advenientibus mulieribus, sive pauperibus sive divitibus."

Ap. Constit. Lib. ii. c. 57. "Tu vero, Episcopo, cum ecclesiam congregaveris, velut magnæ navis gubernator, cum omni prudentia et disciplina jube fieri conventus, præcipiens Diaconis, sicut nautis, ut loca fratribus, quasi vectoribus, adhibita omni curâ et decencia, disponant. . . . Assimilantur enim Diaconi nautis, et iis qui lateribus navis præsunt. Eorum curâ ad alteram ecclesiæ partem Laici omnino quietè et ordinatim sedeant; mulieres quoque separatim et ipsæ sedeant, a sermone abstinentes. At ostiarii stent ad virorum introitus, quos custodiant, Diaconissæ vero ad mulierum, instar eorum qui naulum a vectoribus exigunt. . . . Quod si quis extra locum suum sedens reperiatur, increpetur a Diacono, qui vice proretæ fungitur, et ad locum convenientem traducatur. Ecclesia enim non solum navi, sed etiam caulæ comparatur. Nam sicut pastores singulas pecudes, capras dico et oves, secundum genus et ætatem collocant, atque inter eas similis similis concurrat; sic et in ecclesia: juniores quidem, seorsum sedeant, modo sit locus, alioquin erecti stent; ætate vero jam provecti, ordine sedeant; at stantes pueros recipiant eorum patres et matres; rursus adolescentulæ separatim maneant, si locus fuerit, sin secus, ponè mulieres statuuntur; quæ jam nupserunt, et liberos quibus impèrent habent, privatim etiam locentur: at virgines, et viduæ, et anus, primæ omnium stent, aut sedeant. Diaconus autem locis provideat, ut ingredientium quisque locum suum petat, et nemo in introitu resideat. Similiter Diaconus inspiciat populum, ut nemo susurret, aut dormitet, aut rideat, aut nutus faciat."

On the 57th Canon of the 2nd Book Cotelierius has this remark: "Merito hîc Diaconissæ stare jubentur ad mulierum introitus, et capite sequenti mulieribus in ecclesiam advenientibus locum facere; quia quæ ad minorem sexum pertinent pleraque honestius per fœminas administrantur. Nota quoque apud Zonaram et Balsamonem ad Canonem Laodicensem 11, mulieres, *πρεσβυτίδας καὶ προκαθημένας, ἐξαρχούσας τῶν εἰσερχομένων εἰς τὴν ἐκκλησίαν γυναικῶν, καὶ καθιστώσας αὐτὰς πρὸς εὐταξίαν, καὶ ὅπως καὶ ὅπου χρὴ ταύτας εἶσθαι παιδεύουσας αὐτὰς.*"

Apost. Constit. Lib. viii. c. 11. "Salutate vos invicem in osculo sancto, et cleri ciosculentur episcopum, laici viri laicos, fœminæ fœminas. Pueri autem stent ad suggestum. Ac Diaconus alius ipsis præsit, ne inordinate se gerant. At alii Diaconi deambulent, inspiciantque viros ac mulieres, ne strepitus aliquis oriatur, et ne quis nutum faciat, vel susurret, vel dormitet."

See also S. Chrysostom, Hom. 24 in Act. He directs those who see any one misbehaving himself, first to speak to him, then to admonish him sharply, and if this do not succeed, to call the Deacon.

"Communio ordo is erat, ut primum episcopi, deinde presbyteri,

postea diaconi communicarent. Huc refertur Concilii Nicæni Canon 18, Diaconis succedebant Subdiaconi, et alii inferiores clerici, ac tandem laici primum viri, deinde fœminæ." Martene, De An. Ec. Rit. p. 154. The order of communicating is more minutely described in the 57th chapter of the 2nd Book of the Apostolical Constitutions: "Cumque oblatum fuerit sacrificium, unusquisque ordo seorsum, Dominicum Corpus ac Preciosum Sanguinem sumat, accedentes ordinatè, ac cum reverentia ac timore, utpote ad corpus regis: mulieres etiam, velato capite, uti fœminarum ordinem decet, accedant." The 13th chapter of the 8th Book gives even more minute directions: "Post hæc sumat et communicet Episcopus: deinde Presbyteri, Diaconi, Subdiaconi, Lectores, Cantores, et Ascetæ; et in fœminis Diaconissæ, virgines et viduæ; postea pueri; tuncque omnis populus ordine, cum pudore et reverentia, absque strepitu." It is interesting to observe that, wherever Infant Communion was practised, the children, and in that case very young children, preceded the rest of the laity.

It is further worthy of notice that the clergy communicated *within* the rails of the bema, and the people *without*. The later Council of Toledo orders "Sacerdos et levita ante altare communicent, in choro clerus, extra chorum populus."

It will be seen that these notes—which represent the whole body of worshippers to have been disciplined with almost military strictness—have reference mainly to *large* churches in *large* cities, viz. in Constantinople, in Antioch, and in Laodicæa. They have an important bearing, therefore, on the question, How shall over-crowding in Free Churches be avoided, and decent order observed, in the populous towns and cities of England? It *may be possible* by very simple arrangements in smaller parishes to carry out the Canon of the Council of Exeter, A.D. 1287: "We enact that no person in future shall be allowed to claim any seat as his own, the nobility and patrons of churches being alone excepted, but he who first comes to church to pray shall choose his own place for prayer." But in large towns there has been proved to be a practical difficulty; parishioners and regular worshippers are very frequently thrust out by visitors and out-parishioners. And it may be practicable, for the avoidance of this, to invent a machinery for the seating of the people, by a modification of the plan adopted in the primitive Church.

PUGIN VERSUS BARRY.

THOSE periodicals which, through private influence or friendly bias, had determined to support through thick and thin Mr. E. W. Pugin's extraordinary pretensions exercised a wise discretion in writing their articles *before they saw what Dr. Barry would have to say* to his specious and cleverly twisted pamphlet. If Dr. Barry's able and dignified reply, which really demolishes all that is of consequence in Mr. Pugin's evidence and throws considerable doubt upon the rest of his assertions, had been ex-

amined we can hardly believe that so respectable a paper as the *Standard* would have written as it has done : and we are rather astonished that, for their own credit, its writers have not, since their article was penned, referred to Dr. Barry's pamphlet at all.

So much stress has been laid upon the alleged discovery of the letters A. W. P. upon the photograph of the drawing which stands for a frontispiece to Dr. Barry's reply, that before going into other matters we will say a word or two upon that point. As far as our position is concerned the fact of that drawing being Pugin's—if it should prove so—would not make the slightest difference. We never denied that Mr. Pugin, under Mr. Barry's direction, did many such drawings. If, however, as we fully believe, it should turn out that the drawing after all is entirely one of Sir Charles Barry's, it will have this importance that Mr. Herbert, whose great name more than anything else gives an air of respectability to the controversy, has declared publicly that the draughtsman of that sketch could have designed all the details of the Houses of Parliament. Messrs. Barry still offer to submit this point to competent arbitration. They are ready to abide by the conclusion of such a tribunal as to the authorship of this drawing. *Prima facie* we cannot imagine that Pugin could have executed a drawing so entirely different in handling to any other we have ever seen of his. The alleged letters also are in a style quite foreign to his well-known habit of signing—if they are his own at all. They might very possibly stand for Albertus Walliæ Princeps, the usual title of the Prince of Wales at that time, especially as the wall at the back of Prince Albert's chair was powdered with large As ; and that at the back of the Prince of Wales' seat with his insignia ; what more natural then than to introduce his monogram also in vicinity to his throne with its ensigns ? As a matter of fact in the throne as executed the letters P. W. and A. P. do occur frequently. That Pugin ever represented elaborate Gothic detail by such mere indications—scratches and twists of the pen—is contrary to all our knowledge of his manner. This is so especially noticeable in the animals, in drawing which Mr. Pugin was so skilful, that it is barely possible that he could have done anything so spiritless as these lions if he had tried. They are just the work of a man who knew what he wanted made, but not being able to do it himself, merely indicated what he wanted and no more. But Mr. Herbert says he saw this drawing being done, but unfortunately he did not remember that on the same piece of paper were other drawings ; nor, when reminded of the fact, could he recollect anything about those other drawings. And besides this a drawing of the throne by Mr. Pugin for the " estimate drawings " still exists, which is entirely different from that on the photograph. Mr. Herbert, it is true, afterwards so far modified his assertion that whereas he said at first, " To my utter astonishment I find the photograph is taken from the actual drawing made [by Mr. A. Pugin] under my eye." Afterwards, when called upon to describe the whole sheet he recedes from his original position, and says he cannot tell whether the photograph was made from the original drawing, but that it " resembles the design," which, as Dr. Barry says, is quite another thing.

But surely in such a matter as this there are many people who can tell for certain who really made this drawing. There are still living many who are acquainted both with Sir Charles Barry's and Mr. Pugin's style of drawing. There are also quantities of the drawings of both in existence that would enable any judge of drawings to decide.

Mr. Talbot Bury, who knew Pugin from boyhood, declares that he is *certain* that the drawing is not Pugin's—the touch is different, the style different, and it has nothing in common with his handiwork.

Mr. Edw. N. Holmes, who was engaged for several years in making the drawings for the plates of Mr. Warrington's work on the Houses of Parliament, says that he was perfectly acquainted with Mr. Barry's and Pugin's drawings, and that he "recognises the drawing of the throne as unquestionably and entirely Sir Charles Barry's," and it seems to him simply amazing that any one acquainted with the styles of the two men could even suggest a doubt on the point.

Mr. Clayton also, in the *Building News*, says the same. "The drawing in question is as opposite in touch to that of Pugin as Daniel Maclise's is to Fra Beato's."

The strongest testimony is that of Mr. Wolfe, who says: "On the 3rd of September, 1844, Barry wrote from Brighton to Pugin that he had made a new design for the throne, which was perfectly satisfactory to him. Immediately after, he came to my house and worked, as his diary shows, at 'drawings of finishings for the House of Lords.' I was with him almost every day, and saw him repeatedly at work on the design as it appears in the photograph. The drawing is evidently his own, and not Pugin's. Their styles of drawing differed as much as their handwriting, and it is impossible to mistake them, though the *small photograph* does not bring out the difference as clearly as the large original drawing. . . . The assertion that the design, or the drawing of it, was any one but Barry's, is to me, who knew all the facts, altogether ridiculous."

As far as we are concerned it will not alter our opinion upon the main facts of the case, whether this should be decided to be the work of Sir Charles Barry or of his coadjutor. It is evidently not such a design as Pugin would have made if he could have helped it, for we hear that he was highly displeased at having to give up his own first idea, and that he complained that Barry spoiled everything. This spoiling included, we believe, all that we have ever contended, and what has always been fully granted by the Barrys themselves. If Mr. Pugin had not had his drawings so spoiled we believe that Mr. Barry's competition designs would have fared as did Mr. Pugin's own original composition for Mr. Graham, viz., neither have gained the competition, nor even a place among the premiated competitors.

We have heard a great deal about the impossibility of the builder of certain cheap suburban and other churches, which now appear bad enough to us, having designed so perfect a building in its way as the Palace of Westminster, but surely Mr. Pugin's manifest inability to take in a large building as a whole—his very partial success, notwithstanding his great knowledge of Gothic detail, whenever he attempted any large building, is at least quite as forcible an argument against

his having really designed the Palace of Westminster, which is built upon principles of symmetry entirely contrary to his tastes and the principles upon which he worked. He was, in fact, quite as incapable of comprehending a great work as a whole, as Mr. E. Pugin shows himself in his so-called criticisms upon the Law Courts designs:—so strong in language, but so ridiculously weak in all other respects, showing, in fact, his own inability to make anything of so vast a subject. And yet this argument of comparison between the earlier and last works of Sir Charles Barry, has done more than anything else to cause such wonderful conversions to a belief in the sincerity and truth of Mr. E. Pugin's assertions.

It is astonishing that Mr. E. Pugin and his friends cannot see the amount of moral turpitude implied in all the petty deceits and open falsehoods said to have been uttered and practised by the elder Pugin. This fact as much as the strange misquotations and inaccuracies, some of them almost without precedent, shows the utter impossibility of any reasonable being taking Mr. E. Pugin's assertions without having the power of examination and testing,—but of this more anon.

Mr. E. Pugin's evidence consisted,—1. In extracts from the diary of his father; 2. A witness who could tell all about it; 3. Certain letters. Unfortunately his witness who knew all about it indignantly denies that there is a word of truth in the claims set up. As to the diary upon which was founded the preposterous assertion that Pugin actually designed and drew the competition drawings which were successful, and for which he was said to have received £400, when compared with Sir Charles Barry's diary, it becomes quite plain, and entirely contradicts the interpretation put upon it by Mr. E. Pugin. The visit to Salisbury, in April, 1835, is proved to have been about the designs for the Birmingham school, and so on till the 24th of September, when in Mr. Pugin's diary the entry is, "Mr. Barry came." In Sir Charles' diary the entry is, "Sept. 24. Arrived at Salisbury from Bowood, Mr. Pugin at the White Hart to receive my directions as to the designs for the furnishing Dr. Jeune's house" (i.e., at Birmingham school.)

A comparison between this portion of the two diaries will be interesting to some of our readers.

On April 18th Mr. Pugin writes, "Dined with Mr. Barry."

"28th. Began Mr. Barry's drawings."

"May 10th. Saw Mr. Barry"—

Here we have an interview and consultation between Messrs. Barry and Pugin. The latter then goes home; at the end of the month begins drawings for Mr. Barry, and on the 8th goes up to London with them. Now let us turn to the other diary and we find,—

"May 9th, Birmingham School. Mr. Pugin here with drawings of furniture."

So again Pugin's diary for "May 20. Sent Mr. Barry's drawings."

Mr. Barry's diary for "May 21, Birmingham School. Received drawings from Pugin."

So again, Sept. 2, the drawings for *dining-room*, could have had no connection with the Houses of Parliament. So that there is scarcely a doubt that the whole of the drawings up to the 24th of

Sept., (probably to the 27th) were for the Birmingham School, and that Mr. Pugin did not touch anything for the Houses of Parliament before the latter date. This is very important, for it contradicts Mr. E. Pugin's assertion of the secret meeting of the conspirators at Salisbury, and removes the alleged imperfection of Mr. T. Bury's evidence. We have a collateral proof that all these drawings were for Birmingham School in a letter of Mr. Bury's given *in extenso*.

In Mr. Pugin's diary it is said that Mr. Bury was engaged from Sept. 11 to Oct. 23 on Mr. G. Graham's drawings. He expressly says that at that very time Mr. Pugin was engaged upon drawings for the Birmingham School.

The first time Mr. Pugin's name, in connection with the Houses of Parliament, occurs in Sir Charles' diary is Oct. 12th to 17th, 1835, which exactly agrees with Mr. Pugin's own diary :

" Oct. 12—17th. Drew at Mr. B.'s."

On the same page with this entry, Mr. E. Pugin says, in order to try to discredit Mr. T. Bury's account, that his father did not go to London before the 19th of Nov.

No one can blame Dr. Barry in the face of such inaccuracies for saying that Mr. E. Pugin "must have misdated or misquoted" his father's diaries. At pages 18 and 19 of the pamphlet many such inaccuracies are noted down.

Before proceeding to the letters, we will say one word about the £400 and other large sums said to have been given to Mr. Pugin. There was some difficulty in getting at these matters, in consequence of the failure of the bankers, Messrs. Cockburn; but in the search for the letters said to have been sent to Sir C. Barry, the counterfoils of the cheque-books were found; and we find the entries, as far as Mr. Pugin is concerned, as follows :

In 1835. None.

In 1836. Mr. Pugin, Feb. 10, £105; June 22, £60; Dec. 19, £18. 14s.; in all not £400, but £183. 14s., probably including some at least of the Birmingham drawings.

In 1837. £110.

In 1838. £120.

So that so far from his receiving £400 for the competition drawings he only received £413. 14s. from his appointment at Birmingham to 1838.

It must be remembered that Mr. Pugin in 1836 was only twenty-three years old, and though well up in architectural detail, had not yet designed any great work.

While on the question of money, we may as well remark that Mr. Wolfe points out that Mr. E. W. Pugin is quite wrong in his insinuation about the large sums occasionally received by his father, for that it will be found that these were subsequent to his appointment by government, and were paid for works specified in the letter of 1845, in which he agrees to furnish drawings, &c., but to be paid extra for travelling expenses, casts, and a variety of other matters. Thus in the counterfoils for cheques paid through Mr. Barry for 1844 to 1852, it appears that he received £2325. 3s. 2d. But of this large sum only

the first and last items amounting to £100 in all were from Mr. Barry, the rest being advances through him of *public money* for the salary and expenses connected with the wood-carving and stained glass.

Of the epistolary evidence five letters only, as Dr. Barry says, are important. It may be remarked in passing, that the delay in the publication of Mr. E. Pugin's pamphlet was caused by his objection to allow Messrs. Barry to have authentic copies of all the letters wholly or partially published in the pamphlet. That Mr. E. Pugin should have had strong objections to the originals being seen will not surprise any one when they see to what extent they were misused by him.

In the first letter, as we expected, for in fact we asked the question in our last number, the word "dimensions," upon which all Mr. E. Pugin's argument was founded, and which word not only appears in the letter when quoted entire but is repeated again at page 74, *was inserted by Mr. Pugin without, in either case, anything whatever to denote that it was not a part of the letter.*

But the treatment of the letter at page 35 is even worse. In his pamphlet Mr. Pugin thus quotes :—

"DEAR PUGIN,—I am in a regular fix respecting the working drawings for the fittings and decorations of the House of Lords, which it is of vital importance to me should now be finished with the utmost possible dispatch. . . . I know no one who can render me such valuable and efficient assistance, or can so thoroughly relieve me of my troubles of mind in respect of these drawings as yourself," &c. &c.,

and argues from it that Sir Charles Barry, being unable to get on any longer without Mr. Pugin's assistance, is driven to make up a quarrel which he had had with him,—which quarrel, however, none of Mr. Barry's friends know anything about,—and to beg him to return and finish the work he had begun, and which must break down unless he consented. Those of our readers who have not seen Dr. Barry's pamphlet will scarcely believe that the words of the letter in question were as follows :—

"3, Marine Parade, Brighton,

"Sept. 3, 1844.

"DEAR PUGIN,¹—I am in a regular fix respecting the working drawings for the fittings and decorations of the House of Lords, which it is of vital importance to me should now be finished with the utmost possible dispatch. [Although I have now made up my mind as to the principles, and generally as to the details, of the design for them, *including a new design for the throne* which is at last perfectly satisfactory to me, I am unfortunately unable to get the general drawings into such a definite shape as is requisite for preparing the working details, *owing to a lameness in one of my legs, which has laid me on my back, either in bed or on a sofa, for the last ten days, and is, I fear, likely to keep me in the same position for some days, or perhaps weeks to come, at this place,* where I am advised to take up my quarters, for the advantage of change, sea air, bathing, &c. &c. Now as] I know of no one who can render me such valuable and efficient assistance, or can so thoroughly relieve me of my present troubles of mind in respect of these said drawings as yourself, [I am now

¹ Former letters began with "Dear Sir." Do the more familiar address and general tone seem like the words of one trying to make up a quarrel with a man from whom he had been long estranged?

induced to write to you, in the hope that you may be both able and willing to pass *two or three days, or even a week*, with me, for the purpose of making out the drawings in question, and of enabling me to consult you generally, and enter into some permanent arrangement that will be satisfactory to you as to *occasional assistance* for the future in completion of the great work, as well as for the discharge of my obligations to you for what you have done already. I feel quite sure, *that if we were here together quietly for a few days*, we should be able to make out definitely every portion of the design of the House of Lords fittings, &c., in general drawings, so that you might be able to supply me with the details subsequently from time to time, according to your leisure and convenience. I earnestly hope you will give me a line by return of post, expressive of your consent to fall into the arrangement which I have proposed, and to name a time when I may expect to have the pleasure of seeing you.

"*I have all the requisite drawings with me, together with a good supply of drawing-paper, tackle, &c.* It would really do me good, both in body as well as mind, to have you with me: therefore pray do not disappoint me, if you can in any way help it.]

"Believe me, &c.

"The weather here is delicious and exhilarating, and the proposed change would be sure to do you good."

Well may Dr. Barry say "that comment on this style of quotation is needless. When Mr. E. Pugin can think himself justified in suppressing, first, the declaration that my father had quite made up his mind as to the principles and generally as to the details of the design; next, the fact that he required Mr. Pugin's help 'because of a lameness in one of his legs' (caused by a railway accident,) which kept him in bed or on the sofa, and so made it impossible to get out the drawings for himself; thirdly, the statement that my father had all the requisite drawings ready, and intended with Mr. Pugin's aid, to make out then and there 'definitively every portion of the design for the fittings, &c., in general drawings;' it is certainly time to demand that his evidence be brought before a proper tribunal, or that, when this is refused, at least the fairness of his quotations be tested: a cause which needs such support is virtually lost."

After such astounding insertions and omissions, it is easier to understand how Mr. E. Pugin fails to see the disgrace he is trying to bring upon his father's memory by wishing to prove him habitually telling plain deliberate falsehoods in public and private, and guilty of such meanness as to smuggle his initials into a drawing in a place where he thought his employer would not notice them. Neither can we much wonder that something like proof of the alleged loan of letters should be required, especially when we find that though Mr. Pugin professes to have said that he delivered up "the letters" to Sir Charles Barry, he certainly still possesses a large number, having quoted from thirty-four, and refused to say how many more were in his hands. One cannot help asking, if the letters really were lent, and asked for, but not returned, why was no demand made of the executors upon Sir Charles's death? It seems incredible that so long a time should have been allowed to elapse before any claim was made for them.

Mr. E. Pugin's evidence has so entirely failed that it seems hardly

necessary to give positive evidence of the falseness of his position. Suffice it to say, that we have the most distinct and plain refutation of all his assertions by a whole string of men "intimately acquainted with every portion of the work really done." A mere list of the names speaks for itself: Mr. T. Bury; Mr. Wolfe; Mr. C. Barry; Mr. R. R. Banks; Mr. John Gibson; Mr. G. S. Clarke; Mr. Breakspear; Mr. Kennedy; Mr. Wright; Mr. F. H. Groves; Mr. Grissell; Sir M. Peto, and Mr. Field, the contractors for the work; Mr. Quarm, long the chief clerk of the works; Mr. Bayne, the superintendent of the Government works at Thames Bank; Mr. Philip, and Mr. Clayton, who were connected with the detailed work carried out there, and Mr. Mabey, who modelled over and over again every detailed part of the building; and Mr. Garland, who made out the full-sized models for the carvers. But the strongest evidence of all has turned up during the search made for the letters said to be missing, namely, by some letters of Mr. A. W. Pugin himself.

In the case of the celebrated 1845 letter, we were told that Mr. Pugin meant to hoodwink the public without foregoing his claim to the authorship of the original competition drawings. These fresh letters are private, and so never under ordinary circumstances likely to be made public.

In one endorsed June 16, 1844, Mr. Pugin says,

"I am sure I can never do you real service except in absolute detail; you should fully make up your mind as to every arrangement, and then turn the small work over to me. It is next to impossible for me to design any abstract portion of a great whole in the same spirit *as you have conceived the rest*, and I know it is only a waste of time in me to attempt it. . . . I can do you far more service by adopting the best examples, and getting them carried out in execution, than by making a lot of drawings that could never be worked from. Remember, *I never made a drawing which was of any real use to you yet*, and it is a dreadful loss of time to me, incessantly occupied as I am with church work, to attempt it. As I said before, *I can do you no good except in actual detail*, and in that more by ferreting out the fine things that exist than composing newer ones."

And then he offers to go on to the continent with him.

No one in his senses surely can doubt that this letter was not written to deceive. Surely no man ever privately expressed his entire inability to design a part of a work in the same spirit as the whole had been conceived, when in fact he had really designed that "great whole" for that very man to whom he was writing.

Again, in the second letter dated Basel, Aug. 1, he confesses himself converted to Mr. Barry's opinion, which had been contrary to his. The largest of old works are small in comparison with the Houses of Parliament and not so well carried out. "I must own, says he, that I think you are right in the principle of repetition of bays.¹ All the great town halls are certainly so. I have paid particular attention to this point. You know I never hold out after I am convinced and now I can advocate it conscientiously."

¹ This reminds one of Mr. E. Pugin's objection to part of Mr. Barges's design:—that there was a repetition of parts (so much a yard.)

In the third letter he says, "I am only responsible to *you* in all matters connected with the work, I act as your agent entirely, and have nothing to do with any other person." The whole letter is interesting as showing exactly his position when employed with a salary of £200 per annum.

The fourth and fifth letter are very important as overthrowing Mr. E. Pugin's absurd theory for explaining away the real significance of the letter of 1845.

In the fourth he informs Mr. Barry that he has heard that "most exaggerated reports" as to his employment had got abroad, much to his distress and annoyance, affirming that he "has always most distinctly stated that he was engaged by Mr. Barry, and for him to carry out the minor details according to his designs, and that he did nothing whatever upon his own responsibility, that everything was submitted to be approved or altered by him" (Mr. Barry.) He goes on, "I assure you I wish to serve you in this work with the greatest fidelity: no one can better appreciate your skill and judgment than myself, and no man has ever borne more sincere and willing testimony to them than myself." And then he proposes to make a public denial, "to put an end to all nonsense," for that "he would like" (though he knows as far as Mr. Barry is concerned such disavowal would not be needed,) "at once to disabuse the public, and let them know the true nature of his employment at the palace."

In the fifth letter he encloses a formal contradiction for Mr. Barry's approval. So much for his being forced to make a statement which he knew to be false.

Before the publication of these important letters which must settle the whole question in the minds of straightforward and unprejudiced persons, we should, in accepting Mr. E. Pugin's theory, have had to believe that his father falsely asseverated in public, with the deliberate intention of deceiving the public, what in an inner circle of friends he openly denied.

Now we must go further, and believe that a man esteemed by all who knew him as especially open and upright, not only did this outrageous thing, but actually used the same lying language in private business correspondence with the very man for whom the lies were told. The whole thing is monstrous. It is a perfect marvel how any one can be found to believe or utter such mere folly!

WORCESTER DIOCESAN ARCHITECTURAL SOCIETY.

THE Annual Meeting of the Members of this Society was held in the Council-room of the Natural History Society, on Monday, December 16, 1867. The chair was occupied by Mr. G. J. A. Walker.

The proceedings having been opened, Mr. Severn Walker proceeded to read the report, which was of considerable length. The report commenced by congratulating the members on the appointment of one

of their body, in the person of Dr. Claughton, to the episcopate, and then went on to deplore the death of Mr. C. G. H. St. Patrick. The excursions made by the society were recounted, and the new churches that had been built during the past year were noticed. The report then proceeds;—

“The restoration of the exterior of the cathedral will shortly be completed; the pinnacles along the parapet, and the carving of the tower, being the only work now to be done, besides the statues in front of the porch. The four that have already been placed in their places are but of mediocre character, and seem too large for the niches they occupy. In the interior, the reredos is in course of erection, and preparations are being made to restore the pier on the north side of the choir, which had been so clumsily strengthened, apparently in the seventeenth century. The injury done to the eastern piers of the tower, by the erection of the organ screen, has been repaired; and on removing the soil round their bases remains of the bases of the original Norman piers were brought to light. Several meetings have been held in different towns of the diocese for the purpose of raising the sum of £15,000, which will be required to carry out the re-arrangement of the interior of the building according to the designs of Mr. Scott, which show an open choir screen of metal and wood on a marble base; wrought iron grilles at the back of the stalls; parclose of oak and metal combined in the easternmost arches of the choir; and an elaborate arcaded reredos of alabaster, containing in the centre figures of our Lord and the four Evangelists. The organ is placed in the second bay from the west on the north side, and projects over the stalls in front of the triforium. The drawings do not, however, indicate how or where the general body of the worshippers are to be accommodated, though this is practically the most important point of all, and the one feature of the restoration that most churchmen feel to be of the greatest importance. For in the words of our diocesan,—‘it cannot be thought the state in which cathedrals are now is a state in which they always should be; and it is to be hoped they will be the centres of greater spiritual life to the people of this country than they have been.’ This has already been the result to a considerable extent of the fitting of the cathedrals of Ely, Lichfield, Hereford, and Chichester; and the prospect of a proper arrangement of our own noble cathedral would, beyond all doubt, call forth enlarged subscriptions. Many persons are delaying taking part in the restoration for want of information which might easily be supplied on this head. The committee would not enlarge on this subject as they are glad to be able to announce to the society that Mr. Beresford Hope has kindly consented to bring the whole question of cathedral arrangement before the members at a meeting to be held on Tuesday, January 14.

“The parish church of Madresfield has been rebuilt at the cost of Earl Beauchamp, from the designs of Mr. Preedy, to whose taste and skill it bears favourable witness. The previous structure was erected on the site of the original church close to the court, as recently as 1853; but the situation being damp, and the building showing signs of premature decay, it was determined to build a new and somewhat

larger edifice on a more convenient site, adjoining the parochial burial ground, consecrated in 1857. The new building, like its predecessor, is of the Middle-Pointed style; the windows, the roof, many of the fittings and other details belonging to the latter having been adapted to, and re-used in, the present church. It follows the usual plan of a rather small aisleless village church, having a porch at the south-west, and a tower and spire at the north-west angle. The walls are constructed chiefly of gray Cradley stone, agreeably relieved with red Alveley stone, arranged in bands, and round the window arches. Several other kinds of stone of varied tints are also used, giving a very pleasing tone of colour to the walls. The high-pitched roofs are covered with Brosely tiles; the ridge line being broken by a cresting of tile, which, as well as the gable crosses, is perhaps rather too large. The general effect of the exterior is very substantial and satisfactory, the lofty spire forming a particularly pleasing feature in the landscape. The lower part of the tower consists of plain walling, broken only by the west doorway, a small window and two clock faces. On each side of the belfry-stage is a two-light window, with a battlemented parapet above; the whole being surmounted by a graceful spire, rising to a height of 130 feet from the ground, and connected with the tower by corner pinnacles. The junction of the spire with the tower is not very successfully managed, being in fact the weak part of the design. The interior presents several noteworthy features. The chancel is two bays in length, the easternmost forming the sanctuary, and being furnished with a credence-shelf on the north, and a piscina and double oak sedilia on the south side. The two latter features, also the altar-table, the painted east window, and a portion of the reredos, belong to the former church. Immediately above the altar is a conventionally-treated painting representing the institution of the Holy Eucharist; and on either side are statues of the Blessed Virgin and Eve. The inner arches of the windows are supported on shafts of polished marble, and the floor is laid with excellent tiles from Godwin's manufactory. The well-proportioned chancel arch has jamb-shafts of rich Languedoc marble, with free-stone caps and bands of delicately-carved foliage and flowers. Beneath the arch extends a light and open screen of carved oak; along the cornice the following text is carved:—'*I, if I be lifted up from the earth, will draw all men unto Me;*' while from the centre rises a lofty wooden cross bearing a painted figure of our crucified Redeemer. The roof of the nave has arched principals, which rest upon stone corbels, enriched with carved representations of the eight doctors of the eastern and western churches. All the carved work has been admirably executed by Boulton, of Cheltenham, late of Worcester. The side windows are of two and three lights; that at the west end contains painted glass by Lavers and Barraud; the subject being the *Last Judgment*. The colouring is brilliant, but the figures lack the spirit and expression generally met with in old glass, however quaint and rude the drawing may be. The pulpit stands at the south-east, and the font at the south-west angle. A considerable space at the east end of the nave is unincumbered with fixed seats, which adds much to the convenience of the church at weddings, funerals, and on other occasions when

plenty of room is required. A lofty arch on the north side opens into the tower, which is ceiled with wooden groining, and contains an excellent peal of six bells, cast by Taylor, of Loughborough. There will also be a clock with musical chimes.

"The west wall of Pershore Abbey church, erected when the nave was destroyed, has been richly decorated by Clayton and Bell, under the direction of Mr. Scott, as a memorial to the late beloved vicar, Dr. Williamson. The two stained-glass windows contain the following subjects in medallions and panels:—The Annunciation, the Nativity, the Dedication, the Flight into Egypt, and the Subjugation to Parents. The wall spaces on either side of the windows are filled with full-length figures of SS. Peter and Paul; while on the crown of the large Norman arch is a representation of our Lord enthroned in majesty, with the angelic host offering incense and adoration before Him. Underneath is the inscription,—‘The Lord reigneth; He is clothed in Majesty.’ The lower portion of the wall is enriched with mosaic work, and a commemorative inscription.

"The Chapel of Bromsgrove Grammar School, as erected in 1850, was a small parallelogram in the First-Pointed style, with single lancet lights on the sides, and a triplet at the east end, all filled with stained glass, giving to the interior a very solemn and religious effect.

"A considerable increase in the number of pupils rendering the chapel barely large enough for their accommodation, a subscription was raised amongst the present and former pupils and other friends of the head master for the purpose of enlarging the building as a testimonial of esteem and respect to Dr. Collis, through whose instrumentality the chapel was originally built. Under the superintendence of Mr. Hoskins of Worcester, the little structure has been lengthened eastward so as to provide a chancel and sanctuary, which are marked internally by stone arches dying against the side walls, and supported externally by massive buttresses. These arches would have had a still better effect had the walls allowed of their being carried up to a greater height. North of the chancel is an open fire-place, also an organ chamber containing little stained-glass windows, representing S. Cecilia, by Lavers and Barraud, the gift of the artists to Mrs. Collis. Beneath the north window of the sanctuary is a credence-shelf, and on the opposite side are sedilia and a piscina. The floor is paved with Minton's tiles, while the walls are lined with red brick. The reredos, subscribed for by the tradespeople of the town, was executed by Forsyth of Worcester, and contains in the centre a carved group representing our Lord and the two disciples at Emmaus, with heads of the Evangelists in medallions on a diapered ground on either side.

"Dr. Collis's connection with the school, to whose interests he has during twenty-five years devoted the best energies of an active and vigorous mind, will shortly cease; and your committee, while congratulating him on his appointment to the spiritual charge of a parish with so many interesting historical associations, and possessing such a noble church as that of Stratford-upon-Avon, would also take this opportunity of acknowledging the great service he has rendered to the

cause of architecture as well as of art generally, not only by zealously promoting the admirable restoration of the parish church of Bromsgrove, but in many other ways. Amongst these may be mentioned the active part taken by Dr. Collis in the preservation and rebuilding of one of the best specimens that remained to us of the old timbered houses once so common in this district, namely, the Hop-pole Inn at Bromsgrove, which, though not of an ecclesiastical character, was a building of considerable interest, and the re-erection of which demands more than a passing notice as an example of unusual and successful restoration. The house was taken down about two years ago to make an opening for a new road leading to the railway station, when the materials were purchased by the directors of the Worcester City and County Banking Company; and, under the direction of Mr. Hopkins, the ancient structure has been most successfully restored and adapted to the purposes of a branch bank. The principal or public business room occupies the height of two of the original low stories, and has a panelled wooden ceiling with a lofty semicircular bay window, filled with oak tracery, projecting at the end facing the main street. A commodious house for the manager has been added to, and designed so as to accord with, the picturesque old house. The great difficulty of getting a number of good rooms on an awkward triangular piece of ground has been well overcome, the result being a singular yet beautiful structure, well adapted to the sloping site, with several exquisite windows and doorways arranged within the angles in a manner that shows great genius and originality on the part of the designer."

With reference to the churches altered in Worcester, the report says: "S. Nicholas' church, Worcester, erected in 1730, and filled with high pews facing north, south, and east, heavy galleries round three sides, and equal pulpits for prayers and sermons, has been rearranged under the direction of Mr. Hopkins, who proposed carrying out the building eastward in order to form a chancel, with organ chamber and children's aisle; but as the necessary funds for this desirable improvement, or for the coved wooden roof in place of the present flat ceiling, were not forthcoming, the alterations were obliged to be confined to the interior of the original fabric. The seats, though of deal, are well arranged and commodious, and the new gallery fronts consist of a handsome open arcade of oak, the trefoiled arches resting on shafts, with carved caps, and having a foliated wrought-iron standard in the centre of each. The floor is paved with Godwin's red and black tiles, those within the sanctuary being of a richer character. Other alterations include reglazing the windows in large panes, with ornamental borders, new altar-rail resting on wrought-iron standards, Haden's heating apparatus, and a sunlight gas-burner. The ritual arrangements are very unsatisfactory, and have not been carried out in accordance with the plans submitted to your committee. A pulpit of open work similar to the gallery fronts, but of deal instead of oak, and approached by a very unsightly staircase, stands almost in the centre at the east end of the nave. On the north side is a western prayer-desk, of poor design. S. George's church, in the same city, a sort of carpenter's Gothic structure, erected in 1829, and similarly arranged to the last-named

church, has also been refitted under the direction of Mr. Hopkins. The arrangement is more correct than at S. Nicholas; but, unfortunately, the erection of an organ chamber north of the sanctuary, and the substitution of open fronts to the galleries, in place of the present heavy panelled ones, were obliged to be postponed, for want of means to carry these improvements into effect. The east end of the nave is raised one step above the general level of the floor, and seated longitudinally for the choir, with a simple prayer-desk on the south side, and a lectern in the centre. The position of the pulpit in churches of this kind is always a difficult matter to arrange, inasmuch as, to accommodate the occupants of the galleries, it must be of a considerable height, which not only renders it an unsightly object, but causes a considerable loss of room by necessitating a lofty flight of stairs. These objections have been in this instance successfully overcome, and the pulpit rendered a pleasing feature, by supporting it upon a stone corbel projecting from the angle formed by the junction of the sanctuary recess with the nave, and placing the staircase in the vestry behind. The windows beneath the galleries have been provided with stone mullions and transoms, with large sheets of rough glass, in place of the former cast-iron frames and clear glass; but the effect is rather domestic than church-like. The incumbent, the Rev. Benjamin Davis, has presented a reredos consisting of five arcaded compartments with marble shafts and alabaster caps. In the centre is a carved group, intended to represent our Lord declaring to Martha, 'I am the Resurrection and the Life.' On the sides are the Evangelistic symbols, surrounded by diaper work. Although the materials and workmanship are excellent, the general effect of the reredos is poor, while the details are incorrect; and it is much to be regretted that so important a feature of the sacred edifice should have been designed without professional aid. Plans for a new church for the Tything district of the parish of Claines, were submitted to your committee, who considered them to be so unexceptionally incorrect, both in design and arrangement, that they considered it their duty to point out strongly the principal defects of the plans in their report to the Committee of the Church Extension Society, by whom they were referred back to the Building Committee for amendment. The architect, however, refused to make fresh drawings; and Mr. Scott was then commissioned to prepare plans, which were subsequently laid before your committee, and, with a few exceptions, approved of by them. A scheme is now under consideration for rebuilding S. Oswald's chapel on a larger scale, so as to serve the purposes of a district church as well as a chapel to the hospital, and thereby save the expense for a new site, besides being very desirable on many other grounds." In conclusion the report refers to several works now in progress in different parts of the diocese.

On the motion of Mr. Holden, seconded by the Rev. W. W. Douglas, the report was adopted.

The Rev. W. Thorn proposed, and the Rev. T. G. Curtler seconded, the reappointment of the whole of the officers.

On the proposition of Mr. E. Lees, it was agreed that Earl Beau-

champ be requested to take the chair at the meeting to be held on the 14th of January, when Mr. Beresford Hope would read a paper on the cathedral.

A vote of thanks to the Chairman closed the proceedings.

An evening meeting and conversazione was held at the Natural History Society's rooms on Jan. 14, to hear Mr. Beresford Hope, M.P., deliver a lecture "On Cathedrals and their arrangements." A discussion on this subject, with special reference to the contemplated rearrangement of Worcester cathedral, was also invited.

The chairman, Earl Beauchamp, in opening the business of the evening, expressed his regret at the inability of the bishop and Lord Lyttelton to attend. He had at first felt some hesitation in undertaking the office of president on that occasion, until he recollected that they would not have to listen to an address from him, but from Mr. Beresford Hope, a gentleman well qualified to explain the principles on which cathedral arrangements should be based, who was fully cognizant of all those questions affecting the confines of religion and art, and who, he was sure, would be entirely welcomed and listened to with great interest.

Mr. Beresford Hope then came forward amid cheering, and said that he would not detain the company by any lengthened prologue, but at once enter on the subject of "Cathedrals and their arrangement." The fine old cathedral of Worcester now undergoing restoration, and various opinions being entertained as to that restoration, he should say as little upon that matter as possible, or else he might put his head into a wasp's nest; and therefore he proposed to speak on the general question. However, if any one present should put his head into the cap which he (the lecturer) provided, it would not be the lecturer's fault. For himself, he would much rather have been addressing an audience in a town where a cathedral ought to be built—say Birmingham, for instance—and stirring them up to the good work, for we wanted more cathedrals in England. We had been building numerous gaols, but no cathedrals. The popular idea of a cathedral was that it was a large church, with a great deal of carving, and painted glass, and so much space that no one knew how to make use of it; whereas not one of these features was essential to such a building. An *ecclesia cathedralis* was a church in which the bishop's seat was fixed, and that was essential to a cathedral. He was addressing them, of course, as Church people—as an episcopal community—as members of the Church, in which were the three orders of bishop, priest, and deacon. The cathedral should be regarded as a most perfect and complete building, devoted to the service of God, in which due place and room enough could be provided not only for every order of the clergy to officiate, but for large congregations of the laity. People were too apt to deal with a parish church as if it were a unit in the ecclesiastical system, and to look on a cathedral as a splendid exception, greater and grander than a parish church, and to a certain extent superfluous; but he would start from a different point of view,

as the whole history of Christian antiquity ran counter to such a theory. The bishop and his cathedral church was in truth the centre of the ecclesiastical system, and the parish churches were in fact only offshoots of the cathedral—deputies of that great church—representatives of that building in which Christian truth was first preached, but which building, as Christianity progressed, could not be used as a place of worship for the whole diocese. If they went back to the primitive Church they would see that the centre and moving principle of the system was the bishop and his clergy, acting in and through the cathedral for the worship of God and the discipline of the people committed to their charge. Parish churches should be imitations of cathedrals as far as they could be, but both should act and react beneficially on each other so far as the conduct of the services was concerned. But a cathedral was greater and better than a mere building—it was an institution. The finest church in the world would not be a cathedral unless the bishop's chair were there; but the humblest church would become a cathedral with that addition. The bishop and his chapter were necessary to the great idea of a cathedral as an institution; and a cathedral would be untrue to its character and purpose if it did not contain adequate space set apart for its clergy and for the due performance of Divine worship. As to the origin of cathedrals, the records before the time of Constantine were uncertain and scattered; but when, under that Emperor, Christianity became tolerated, the *basilicæ*, or Roman courts of justice, were used as Christian temples. The heathen temples were not at first used for Christian worship, but were still required for the rites of Paganism, which for some time went on side by side with Christianity. Mr. Hope described the arrangement of these *basilicæ* when converted into Christian temples. There was the apsidal or east end, around which sat the bishop and clergy, with the altar before them. The celebration of the Lord's Supper was the great bond of union to the early Christians, not one of whom would have considered the Lord's Day duly observed without participating in that holy rite. The altar was usually covered with an elaborate architectural canopy, and on the apse behind it was in many cases a mosaic picture representing our Lord in judgment, the Lamb of God, or some apostles and saints. The word *nave* meant a ship, being symbolical of the Church as an ark floating on the troubled waters of this life; and the cross form was observed in the first Christian churches built, and universally recognized as the appropriate symbol of the believer's faith in CHRIST crucified. At Constantinople other forms also prevailed. The apsidal east end was subsequently abandoned, and the bishop and clergy were seated in the choir, as at the present day. Some still thought the primitive arrangement was best and most solemn, when they sat in the eastern semicircle. Others were of opinion that the bishop and clergy taking up a lower position in the *chorus cantorum* was a salutary thing; but this and the other usages of the Church we now took as they were handed down to us. The Prayer Book in which the liturgy had been reformed last in the time of Edward VI., had also been accepted to the present time, and our cathedral arrangements ought to have been reformed as well as

the rubric and liturgy, for cathedrals now stood in the same relationship to those of the middle ages as the Prayer Book did to the service books before the Reformation. The existing arrangements agreed with the ancient ones so far as having fixed stalls for the clergy, but what they differed in was this: the Roman service was in Latin, and the people could not be expected to follow it. The communion service, or the mass, was the one central thing around which all the other services clustered. These services were called the "hours," because of different services being assigned to various hours of the day and night. Being said in Latin they were sealed to the laity, who usually only attended the mass. There was a multiplication of these masses, for a superstitious veneration of relics had led to the erection of numerous altars. The removal of this superstition and the translation of the services into English was a part of the work of the Reformation. The "hours" were thus converted into short services, which every worshipper was enabled to follow, and thus the Prayer Book was made. Of course there could be now but one altar in a church, except as at Hereford cathedral, where the Lady chapel was a separate parish church, and had an altar to itself. A cathedral might be considered under two heads—those parts of it which were for use or necessity, and those for dignity or ornament. Gorgeous roofs, pillars and arches, towers and spires, flying buttresses and pinnacles, and transepts, all these were ornamental, but not essential to a cathedral. The lecturer here referred to a large ground-plan of Worcester cathedral, pointing out its various parts. The double transepts, he said, originated with the monastery of Clugny, in France, and took deep root in England, as shown by the many cathedrals in which they existed. A square east end was now much more common than an apse. *Triforium meant a gallery, or thoroughfare, above the arches of an aisle; and clerestory meant clear of walls and capable of being pierced with windows. The lecturer also described the various descriptions of Gothic arches. He next came to consider how a cathedral should be arranged in the most dignified and practical way for the service of Almighty God and the due accommodation of clergy and people. To begin at the east end: in parish churches, where there was not more space than was actually required, the altar was necessarily placed close to the east wall, but there was no necessity for this in a cathedral, which admitted of a chapel or ambulatory behind the altar, putting the latter in a more prominent and elevated position. Indeed it was necessary that the altar and its approaches should be so raised above the rest of the building in order to confer on it more dignity, and that what was done there might be seen throughout the choir. To prevent the altar appearing naked and undignified, it should be supported by something architecturally ornamental, and hence the reredos. The Dean of S. Paul's had consented to admit a canopy or lofty structure on marble columns, with a kind of pediment or cupola, over the altar in that cathedral. There should be ample space in the sacrum for the free action and passage of the bishop and clergy on all occasions, also for communicants; and in all cases the sanctuary should be approached by steps. Sedilia (seats) for the Bishop and clergy, and a shelf of

bracket for the bread and wine in the early part of the sacramental service must likewise be provided. And then he came to the clergy, or clerks. Their stalls in the choir were not always filled by them, but frequently might be seen in those stalls a large display of coloured bonnets. Now if the Queen alone had a right to sit on her throne; if strangers in the House of Commons were not permitted to trespass one inch beyond their own boundary; if our Corporations and other bodies observed the same formalities, surely in the House of God everything should be done decently and in order, and the stalls should be preserved rigidly for those for whom they had been intended; and although there might be more stalls than were required by the clergy on ordinary occasions, it should be remembered that a cathedral was built for the highest purposes, and that there were such occasions as choir festivals, diocesan synods, ordinations, &c., when every seat would be wanted. He was for sending all the coats and bonnets into the nave, and retaining the surplices in the choir. A lectern might be placed just inside or just outside the screen which divided the choir from the nave. From that point the reader would be well heard; but there should certainly be a pulpit in the nave. There were two kinds of sermons, one in which the Bishop might have occasion to address his clergy, and this would be in the choir, but the other for general purposes in the nave. King John's tomb, in Worcester cathedral, he did not consider to be ornamental, but as it was there, he would not advise its removal. The Bishop's throne had always been on the south side of the choir. As to the choir screen, some time ago it was thought that the removal of organs, screens, and everything else, so as to give an uninterrupted view from east to west, and to make a desert in which a coach and six could be driven, was the most desirable thing; but a better taste and a sense of what was right and decidedly more beautiful now prevailed. The screen projected for Worcester cathedral was beautiful; still he would rather not have servilely imitated the prevailing style of screen, and would have preferred a specimen he had recently seen, which was carried up to and terminated in a gallery, but was of such light and open work that neither sight nor sound was impeded. As to the nave, the question was how best to accommodate the worshippers. They might have either chairs or benches, but if chairs they should be broad, and not fastened together with a strip of wood. Moveable benches however were better. The font should be at the west end of one of the aisles, screened off in a kind of baptistery chapel. The lecturer then spoke of the external buildings incidental to a Chapter, and especially commented on the necessity of a Guesten Hall for the entertainment of visitors. (This wicked sally occasioned much laughter.) A great debt of gratitude however was due to the Dean and Chapter for the spirited way in which they had taken the cathedral in hand; and he concluded by an earnest appeal to all who heard him to do as much as in them lay for the promotion of this excellent work.

The Rev. G. D. Boyle (Kidderminster), Rev. E. R. Bartlett (Perthshire), Rev. H. J. Vernon (Eckington), and Dr. Griffiths were then elected members of the society.

On resuming his chair, Earl Beauchamp proceeded to read the following paper from Mr. Freeman, a gentleman well known in the ecclesiastical world, especially for his unsparing freedom of speech :—

“ It seems strange indeed that it should be needful at this time of day to discuss the principles on which an English cathedral church ought to be arranged. Lichfield, Hereford, Llandaff, are facts; they are open to all the world to go and look at them, if they please. And yet if you speak, especially if you speak to a member of a capitular body, of the simple, natural, and rational arrangements which have been carried out in those three minsters, you are commonly met with a look of blank amazement. People in general, especially Deans and Canons Residentiary, simply do not know what you mean, and seem inclined to set you down as a lunatic for broaching doctrines so strange that they cannot make head or tail of them. The vulgar notion of a cathedral is that it is a church divided into two parts. One part is confessedly intended for divine worship, and into that the congregation is to be crammed how it best may. The other part, commonly the larger of the two, seems to have no certain use; perhaps it was built for the congregation to rub its shoes in before it went into the part intended for worship. Indeed I am not sure that I ought to have said that a cathedral was a church divided into two parts. I once heard it said, perhaps with more practical truth, that a cathedral was not a church, but that it had a church inside it. Anyhow it is held to be the *differentia* of a cathedral that its larger portion should be certainly empty, possibly swept, but on no account garnished. So to be is, if I may quote Greek, the *τό τι ἐν εἶναι* of the thing. It is what makes it a cathedral and distinguishes it from any other building which is not a cathedral. Some years ago—things are perhaps better now—I found the small church of S. Asaph with its nave empty, and its congregation rammed, jammed, crammed into its choir, because forsooth it was a cathedral. I was told with great glee in the noble parish church of Grosmont, in Monmouthshire, ‘ Our church is like a cathedral.’ That is to say, the choir was crammed with pews, and the nave stood empty and desolate. The historical origin of this error is very plain. In monastic churches the accommodation of the ecclesiastical body was everything; the laity were present only on sufferance. If, as often happened, the parish church and the monastic church were under one roof, the parishioners had no rights in the monastic part of the building. They had their own parish church, with nave, choir, and high altar, forming one architectural whole with the church of the monks, but for all legal and ritual purposes distinct from it. The monks moreover had to perform constant services, some of them by night. If they found it convenient and comfortable to fence themselves in their choir by high walls and solid screens, they had a perfect right to do so. The laity had a choir and high altar of their own, and they suffered no wrong in being cut off from the choir and high altar of the monks. In parish churches the arrangement was always different. No one ever doubted that the parishioners had a right in the high altar of their parish church. No one ever doubted that the service said in the choir was a service which ought to be audible and intelligible to the congre-

gation. In a parish church therefore, though the choir was always fenced off with a screen, it was a screen which was so light as not seriously to interfere with sight and hearing. Now a cathedral church served by secular canons differs in no way in principle from a parish church. It is not, as ecclesiastical dignitaries would sometimes have one believe, the private chapel of the Dean and Chapter; it is the church of the Bishop and his flock; it is the common church of the diocese, the church where every man living in the diocese is as much at home as in the church of his own parish; it is the great model church of the diocese, the church which ought to set in everything a standard which smaller churches may follow as nearly as their means allow them. It is therefore larger, more enriched, and served by a more numerous clergy, than other churches. But whatever rules of arrangement apply to the parish church apply to the cathedral church, and *vice versa*. Now it happened unhappily for this church and realm that several of our cathedral churches came, by a change introduced in the tenth century, to be served by monks instead of by secular clergy. A cathedral thus served was at once put in a false position as regarded both the bishop and the people. Monks naturally tried to oust both bishop and people as completely as they could. An exaggerated love of corporate independence was characteristic of the times, and the monks carried it to the highest pitch. The example spread to those cathedral churches which were still served by secular clergy. Deans and chapters made themselves as independent as they could both of the bishop and of the people. The cathedral gradually came to be looked on as their freehold, with which they might deal as they pleased. They gradually deprived the bishop of all direct authority and reduced him to a mere visitor. Looking on the church as their own, they fenced their choirs in with high walls and solid screens, just as the monks had done. They did thereby, what in a purely monastic church was not done, a distinct wrong to the whole people of the diocese, who ought to have the same access to divine worship in the common church of the diocese which they had in their several parish churches. The solid screens, I need hardly say, were originally built to keep the laity out of the choir. A revolution now occurred which exactly reversed their use. The changes of the sixteenth century affected the question in many ways. The old rule of the nave for the people and the choir for the clergy was no longer strictly observed. Sometimes the clergy invaded the nave; sometimes the people invaded the choir. In the cathedral churches the latter corruption took place. The clergy and choir were in many places no longer enough to fill the choir. Their actual numbers were in many cases reduced. The laxity of residence which had crept into the unreformed Church still remained. Many a stall had no owner, or an owner who never occupied it. At the same time the services now began to be said in the vulgar tongue, and the people were naturally more anxious to hear and join in every word. A solid screen is undoubtedly not so great a barrier to hearing the service as people think. One who is familiar with the service can stand in the nave and follow with no great difficulty; but so to do requires one who is familiar with the service.

It is no wonder that when the English services were held people were anxious to get as near as they could to the clergy. In parish churches the priest often left the choir and came out to a reading-pew in the nave. In cathedral and collegiate churches the laity commonly thronged into the choir, into which the clergy, with their diminished numbers, no longer thought of forbidding their entrance. The solid screens, built to keep the people in the nave and out of the choir, now served to keep them in the choir and out of the nave. The notion gradually spread over men's minds that the choir was the place not only for the clergy and singers but for any worshippers whatever, and that the nave was nobody could tell exactly for what. As far as I know, one church alone in England preserved the ancient arrangements down to our own times without yielding to the fashionable corruptions either way. This was the collegiate church of Wimborne Minster. I remember that small but most interesting minster as it stood twenty years back. The choir, raised on steps, fitted with an open screen of the time of James the First, was still occupied by the clergy and choir, while the congregation occupied the nave. The dignity thus given to a church certainly not above the third rank was most striking. One could have wished to get rid of an organ over the screen and of certain pews and galleries in the nave, but all the essential arrangements were there. The demon of restoration has since visited Wimborne as well as other places; he has, indeed, moved away the organ, but in so doing he has lowered the steps and carried off the screen and the canopies of the stalls. Such is the taste of the nineteenth century. The nineteenth century, however, if often blind, is often well-intentioned. That our great naves should stand empty has gradually offended people's common sense, and the fact has gradually dawned even upon deans and chapters. The remedy has generally been what is called 'service in the nave.' That is to say, instead of the people trespassing in the choir, the clergy are set to trespass in the nave. I do not deny that in some minsters this practice may be unavoidable. Churches like York and Canterbury are perhaps too large for the whole space to be made available at once. I say 'perhaps,' because abroad, in churches like Amiens, whose area cannot be much smaller, the whole of the nave and choir is made available at once. Again, when the solid screen is of very ancient or beautiful work, there will naturally be a strong antiquarian feeling against destroying it. I leave these two classes of cases with a 'perhaps.' But as to our cathedral churches in general, I say, without the slightest feeling of doubt, as the result of many years' thought and inquiry on the subject, that the right course is neither to cram every congregation into the choir nor yet to have alternate congregations in the nave and the choir, but to use both at once, the people in the nave, the clergy and singers in the choir, the choir being fenced with a light open screen. No arrangement can be simpler, and yet people seem not to understand what it means. To such persons I can only suggest that Lichfield is accessible by railway, and that Lichfield, the church of my native diocese, is now the model church of England. I name Lichfield as a beacon. I may also name Hereford and Llandaff, though

there are defects in both. I regret that at Hereford the choir was moved from its ancient position under the tower. I regret that at Llandaff the ancient space of the choir was contracted, and that there was, when I was there last, no screen at all. These two churches then are not so perfect as Lichfield, but all the essentials of a correct arrangement are preserved in them, and where so much has been well done I am not inclined to find fault. I will name two other churches, not as beacons, but as warnings. First comes the cathedral church with which I am most concerned, that of Wells. That minster was unluckily 'restored,' as it is called, a little too soon. It was done before these things were properly understood, under a dean who strangely combined boundless munificence with obstinacy and ignorance. Every kind of savage barbarism was committed; the very monument of the great benefactor, Beckington, was not spared, but seemingly from sheer wantonness, deprived of its canopy. And on the tomb, not of the benefactor, but of the destroyer, we read, '*Multum ei debet Ecclesia Wellensia,*' a happy adaptation, one would think, of Lucan's address to the kindred destroyer, Nero,

'*Multum Roma tamen debet civilibus armis,
Quod tibi res acta est.*'

But among the other enormities done at Wells at that time and since, I have now only to deal with the arrangements of the choir. One must suppose that Dean Jenkyns knew that the nave existed, as he could hardly have got to the choir door without going through it. But he clearly thought that a nave was built to rub shoes in. His only idea was to cram his congregation into the narrow space of the choir and presbytery. It was thought a great feat to move the stalls from the proper place in front of the pillars, and, instead, to stick them between the pillars. Thus the continuous range of stalls and canopies, so glorious at Winchester and Ely, are wholly lost, the stalls being set four or five together, between the pillars. The miserable effect, the destruction of all harmony and propriety, is easily imagined. Then the stalls, mere articles of furniture after all, are actually made of stone; the way in which the stonework and woodwork are joined together is painfully ludicrous. And it will hardly be believed that, quite lately, instead of any move for destroying these abominations, a large sum has actually been squandered on enriching their backs with a sort of diaper work, thus recognizing and perpetuating the mischief. Below the stalls are other stalls, allotted to women, (who sit, oddly enough, cheek by jowl with the officiating ministers, the priest vicars,) and so all the evils of appropriated seats are let in. The less dignified part of the congregation is driven up into the presbytery, to block up the way to the high altar, which is made utterly insignificant through lack of steps and of proper height in the reredos. The organ, of course, blocks up the eastern arch of the lantern. The whole arrangements are the exact antipodes of Lichfield. The arrangements of Wells are an undying disgrace, as the arrangements of Lichfield are an undying honour, to all who had any hand in either. The effects of these Wells

arrangements within the choir speak for themselves. But ever and anon, on certain special occasions, there is 'service in the nave.' This means that the choir is forsaken. On the very occasions when there is a larger attendance than usual of the canons, it is impossible for them to take their proper stalls, and they are stuck, in a confined, hugger-mugger way, in the eastern bays of the nave. The congregation is cut off from the altar, or sometimes, to make the absurdity greater, a sham altar is put up outside the screen. And all this in a small minster, where no screen work of any value is left, where there was absolutely no necessity for not forestalling, where there is now no excuse for not imitating, the correct arrangements of Lichfield and Hereford. And yet I have found people who simply could not understand what I meant when I urged the necessity of rendering the nave available. Their only notion of getting more space was—it sounds hardly credible, but such is the case—lengthening the choir to the east, by throwing in the Lady chapel, after the barbarous manner of Salisbury. The other case of warning is at Bristol. As the nave of that church is about to be rebuilt, there is some chance of better things; but at present the arrangements are certainly the most absurd in Christendom. The old nave having vanished, a nave and choir had been made within the remaining space, that of the crossing, the choir, and the Lady chapel, the high altar being thrust to the extreme east end. Unluckily, the usual plan was followed of cramming the congregation into the choir. By way of reform, the whole of the old fittings have been destroyed; a glazed screen has been stuck across the eastern lantern arch, cutting off the crossing. The tradition that a cathedral must have some empty space, cut off by a screen of some kind, thus far survived. East of the screen is the congregation; east of them the clergy; the grotesque thing being that all the ancient traditions of choral arrangement are forsaken, the Dean having a throne opposite to that of the Bishop! The practical mischief is not so great as at Wells, but the absurdity and grotesqueness of the effect is without a parallel. Now the Dean and Chapter of Worcester have, like Hercules, to choose between virtue and vice. They have no such plea about size or the like, such as may possibly be admitted at York or Lincoln. The question lies before them—will they imitate any perverse device like those of Wells or Bristol, or will they have sense, taste, or vigour enough to follow the good examples of Lichfield and Hereford? A great responsibility lies upon them. It is open to them to turn over a new leaf, and to wipe out the memory of their old misdeeds. The destroyers of the Guesten Hall, before all men in England, owe a duty to men of taste and knowledge throughout all England. Let the arrangements of Worcester cathedral be such that the name of the Guesten Hall need never be brought up against them again. Let them make Worcester another Lichfield, and no one will refuse them the friendly greeting which the prophet promises to every returning penitent."

The Chairman, in reference to the general subject of discussion, said there could be no doubt that a cathedral ought to be arranged in

a manner most conformable to the purposes for which it had been designed. He also thought King John's tomb was not deserving of its present honourable and dignified position.

The Rev. Dr. Collis agreed entirely with Mr. Beresford Hope as to the relative positions of clergy and laity, and he recommended the ladies to lend a hand in the execution of needlework, but to take care that the colours employed should be under the superintendence of some one skilful person; otherwise the general effect of decorations might be entirely spoiled and money thrown away. Windows should have reference to walls, walls to windows, and both to the general furniture. This would be best managed perhaps by a sub-committee.

Mr. J. S. Walker said, with regard to King John's tomb, that the King had left in his will a request to be buried before the altar. Mr. Walker also supported the lecturer's theory of separating clergy from laity.

The Rev. F. T. Havergal (Hereford) showed that the separation in that cathedral had worked successfully, although at first it led to unpleasantness. With regard to the pulpit there had been much angry debate, until he hit upon a plan of recommending a moveable one, which could be rolled to any part they liked. This had been adopted, and he recommended it to the consideration of the Dean and Chapter of Worcester.

A vote of thanks to Earl Beauchamp concluded the proceedings.

NEW CHURCHES.

S. —, Blackheath, near Birmingham.—A new church, to be built entirely of brick, to hold 750 persons, and to cost £6400, has been designed by Mr. W. J. Hopkins, of Worcester. We have seen a lithograph of the exterior, taken from the north-west. The plan has a clerestoried nave with aisles; and a chancel, of equal height with the nave, with a transeptal organ chamber on its north side, and a western tower and spire. The design is in Early-Pointed. The clerestory has coupled and tripled lancets; and its long line is broken (very picturesquely, but surely needlessly,) by a dormer window of two lights with tracery. The organ-chamber has a large traceried window, and there is a north porch. The aisle shows windows of three contiguous lights, and its bays are broken up by buttresses. The tower is effective, very plain and with massive buttresses up to the belfry stage, which rises freely above the ridge of the nave roof. The belfry stage has three large adjacent lancets, with bold louvre-boards on each side, and is surmounted by a well-proportioned octagonal broached shingled spire banded at intervals. This design is considerably above the average level.

NOTICES AND ANSWERS TO CORRESPONDENTS.

To the Editor of the Ecclesiologist.

SIR,—Your musical readers will learn with regret that one of the finest as well as most interesting and valuable old organs in the city of London has just been literally demolished under the specious name of "restoration." Amateurs were not unaware that at S. Dionis Backchurch, in Fenchurch Street, a remarkably noble specimen of the skill of Renatus Harris (1724) still remained intact. Attention had been called to the grandeur of its tone, and the lavish provision of reed-stops made by its builder, in a tractate issued about twenty years ago by Mr. (now Sir John) Sutton. Of the thirteen stops included in the great organ, four were reeds; the whole instrument contained ten stops of this class, while the chorus was most brilliant, the "plein jeu" being practically of six ranks, besides a five-rank cornet.

The "restorers" have reduced the ten reed stops to five; they have substituted a miserable "great organ" of seven stops and 450 pipes for Harris' thirteen stops and 900 pipes; they have reduced the choir organ from nine stops to six; they have enlarged, indeed, the swell, but extended it to tenor C only; they have inserted a single pedal stop, of open wood to sixteen feet.

Thus an instrument of most imperfect and unsatisfactory character has been substituted for a grand old masterpiece. A more glaring act of wanton destruction has seldom been perpetrated.

I am, sir,

Your faithful servant,

W. E. DICKSON,

Precentor of Ely.

The following passage in the *Times'* Irish letter for March 30, is noteworthy. "Proceedings for the reception of the Prince of Wales are proceeding vigorously in various directions. In S. Patrick's Cathedral extensive alterations are being made, *some of which will detract from the ecclesiastical character of the building*, but will tend to the unity and splendour of the ceremonial. The screen which separates the chancel from the chapter-room has been removed, and *in place of the Communion table, a table and seats will be arranged for his Excellency the Lord-Lieutenant as Grand Master, the Prince, and the Knights.*" Have the chapter of S. Patrick's Cathedral and the officials of the order lost their senses, that at this very moment when the Irish Church is at the utmost need of the support of all good churchmen, they should perpetrate so flagrant a sacrilege? Perhaps, however, as the contribution to the disestablishment of the Irish Church, S. Patrick's Cathedral is to be converted into a Guildhall.

The prolific pen of Mr. Mackenzie Walcott has given us a very acceptable *brochure* entitled "Memorials of Stamford, Past and Present," (London: Houlston and Wright.) Mr. Walcott begins with

the local history of the place, details the historical events which have occurred at Stamford, describes the now-destroyed churches and monasteries of the town, with a chapter on ancient customs and legends, and finally describes (with numerous illustrations—the latter however somewhat below the level of modern art) the existing parish churches, and other architectural remains.

Some rather effective lithographed pictures have reached us, (Mowbray, and Masters,) representing in a series various contrasts, headed respectively, "The Deformation," and "The Reformation." They lack, however, the humour and the beauty of Pugin's original contrasts; and the drawing is particularly weak.

The architect Northoff, of Dresden, has designed a new font and cover for the new church of Oberwiesenthal in Saxony. An engraving is given in the *Christliches Kunstblatt* for December, 1867. The font has an octagonal bowl, very much after a common English type, with octagonal stem and base. The most novel feature is a metal crane, very well designed, which stands close to the font, in order to suspend and swing off the cover. We wonder more is not made of such a feature in the fonts of our own new churches.

Mr. Frank Smith sends us for notice a description of a bag, containing all that is required for a Sick Communion. But it is impossible to say whether the arrangement is suitable or convenient without actually seeing it.

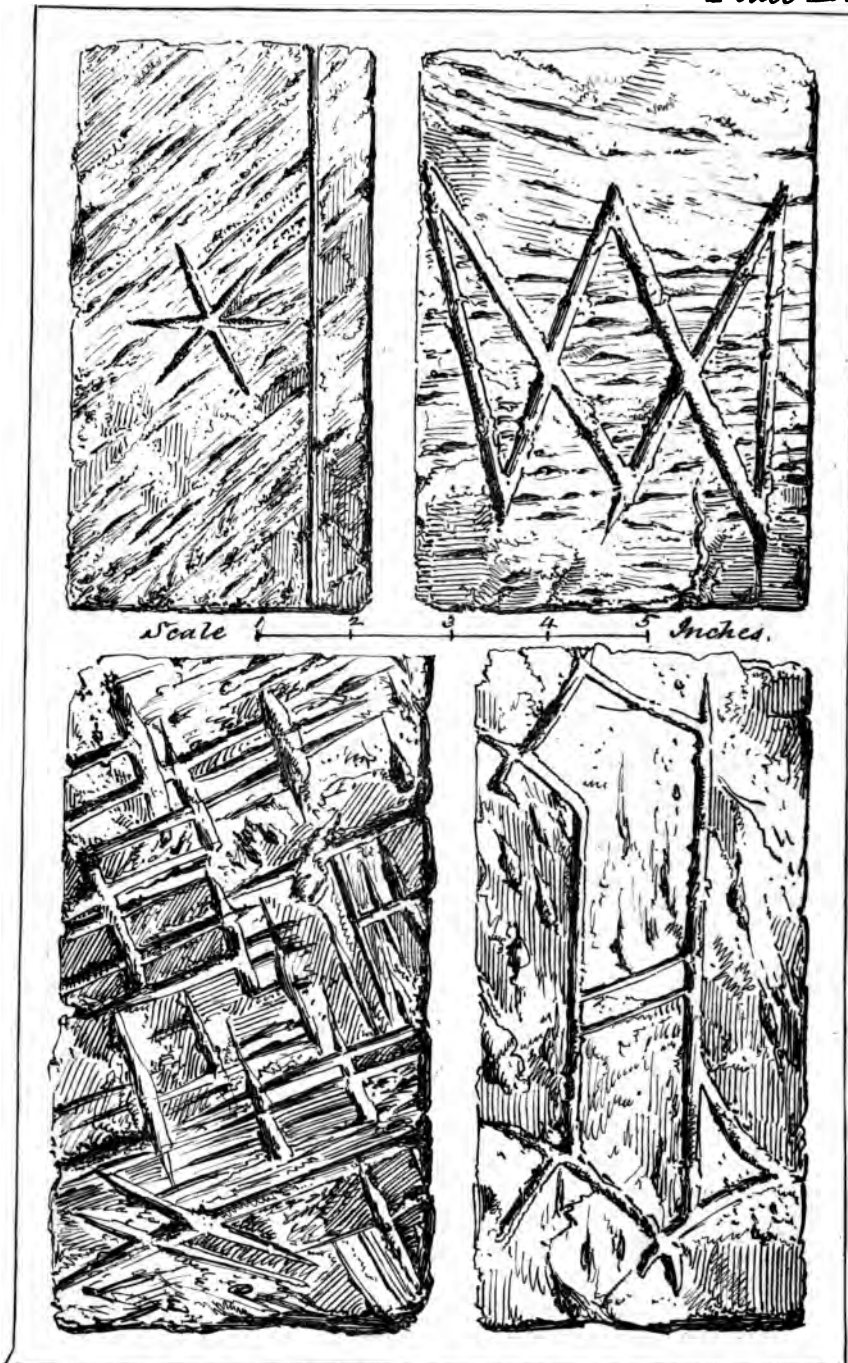
Messrs. Lavers and Barraud have taken Mr. N. H. J. Westlake into partnership.

Plate 1.

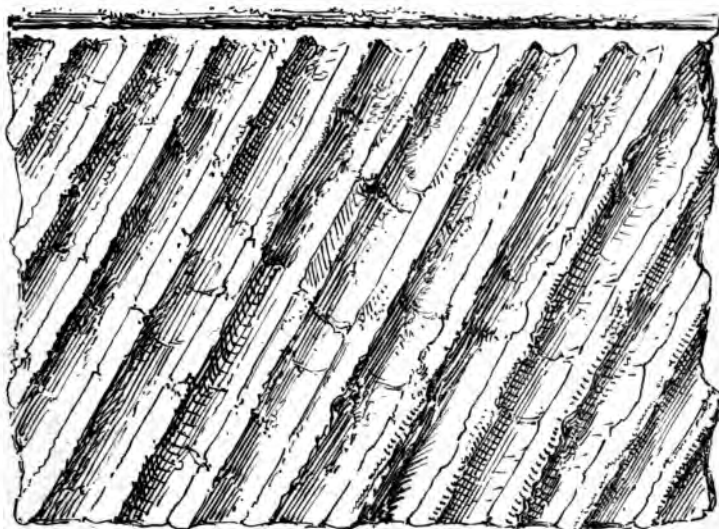


Angel Censing on the West Side of
the Wall above the Chancel Arch.

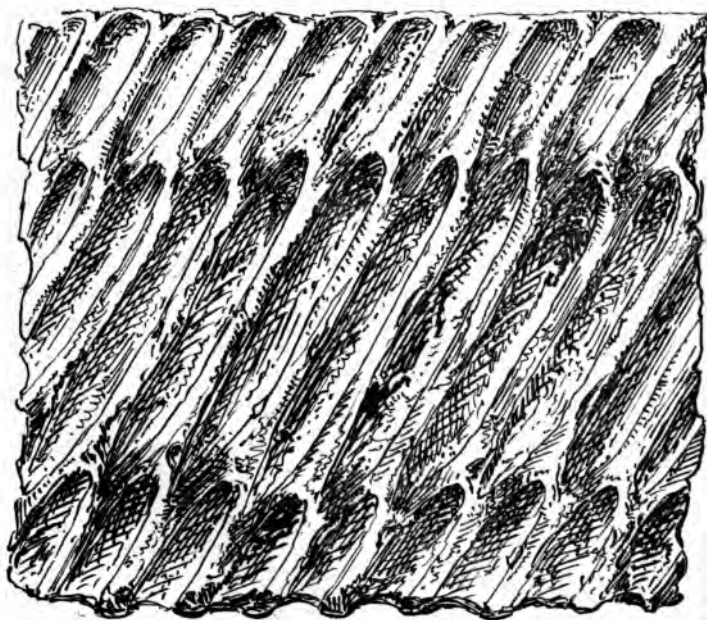
(from a Photograph)



*Original Stone Dressings and Mason's Marks.
(from rubbings.)*



Scale ———— 1 ———— 2 Inches.



*Corduroy Stone Dressings.
(from rubbings.)*

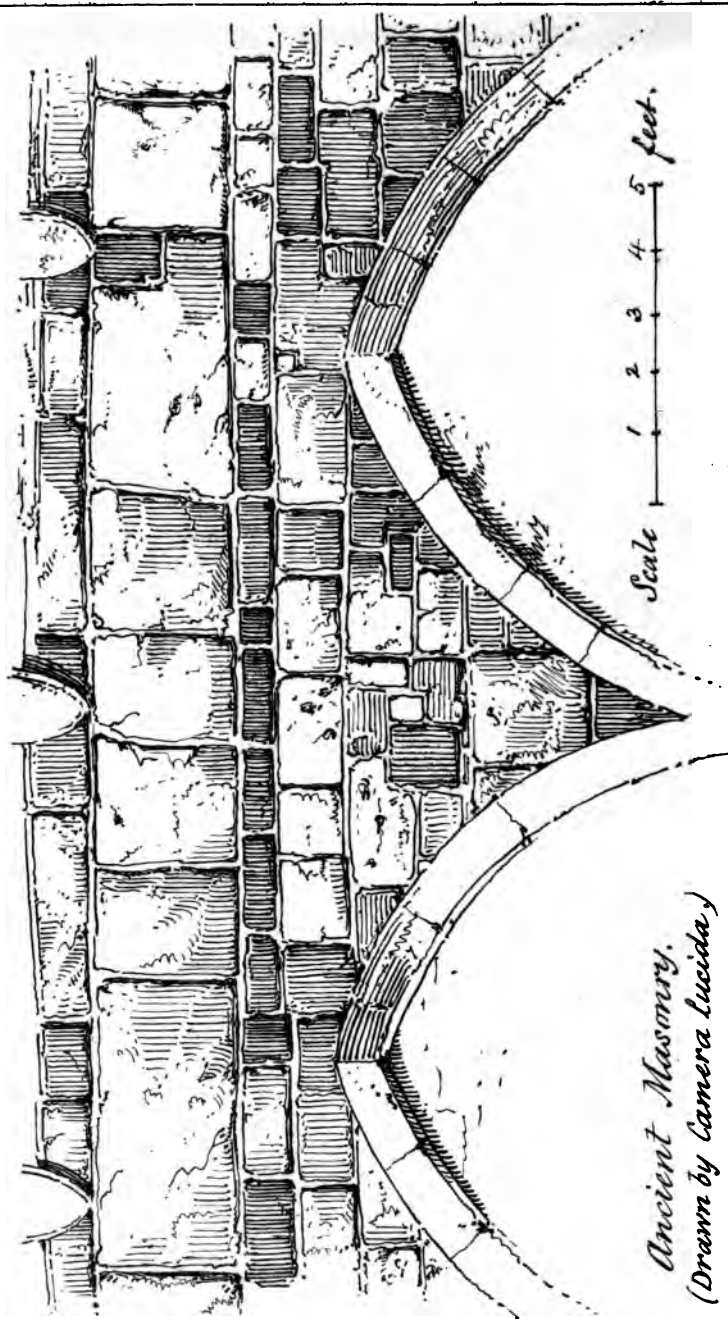
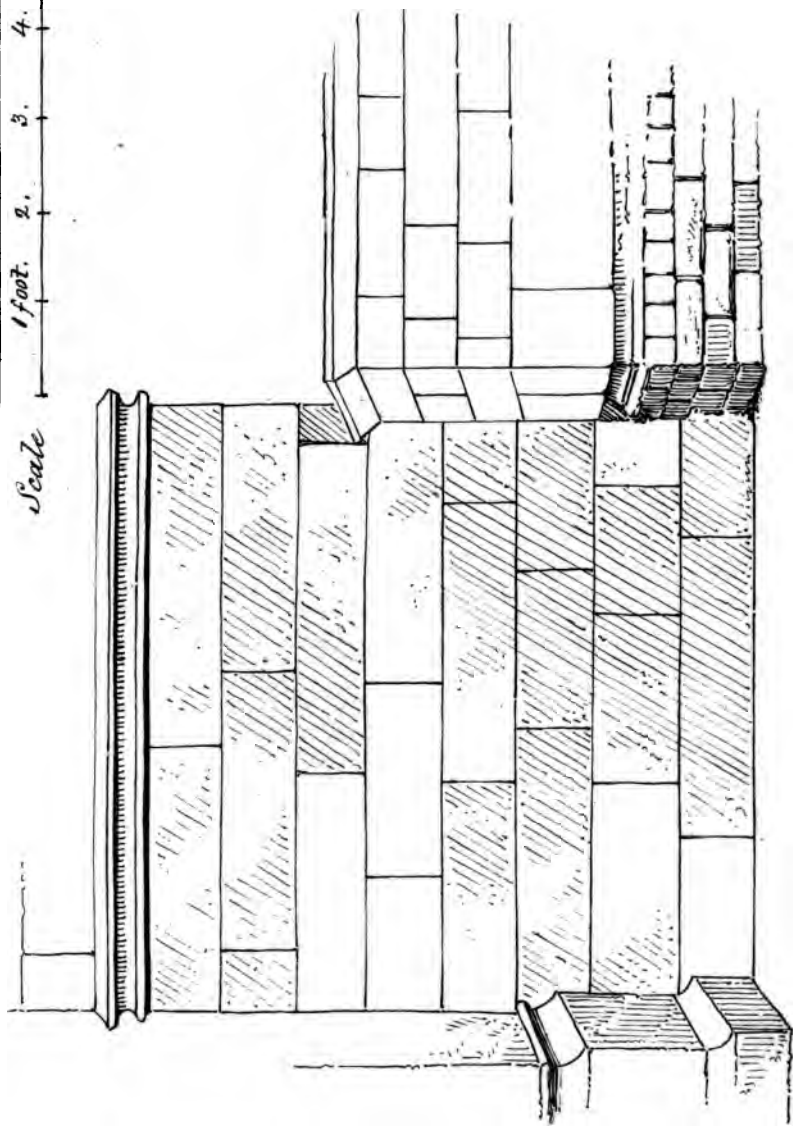


Plate V.

Scale 1 foot. 2. 3. 4. 5.



Modern Masonry.

THE
ECCLESIOLOGIST.

"Surge igitur et fac: et erit Dominus tecum."

No. CLXXXVI.—JUNE, 1868.

(NEW SERIES, NO. CL.)

ON THE MURAL PAINTINGS, ANCIENT STONE DRESSINGS, AND WALLING AT ALL SAINTS', WAKEFIELD; WITH REMARKS ON THE PRESENT CONDITION OF THE WALLS, AND ON RESTORATION GENERALLY.

BY JAMES FOWLER, Esq., F.S.A.

THE observation that it is impossible to explore an unrestored church without finding something of historical interest, is so trite as to have become proverbial. If any could seem at first sight an exception to this rule, ten years ago the parish church at Wakefield would have appeared to be such. Thoroughly and throughout debased apparently, it would have seemed to possess not a single feature beyond its size to attract attention. The works now in progress have, however, discovered many things of very great interest and value; and besides this, under the instruction and inspection of Mr. G. G. Scott, much that is new and excellent has been, and still is being, added. We regret extremely that our space will allow us to study some only of the points of historical interest, and that instead of being able to speak of such parts of the modern work as we can heartily commend, our subject will confine us to those on which we shall be obliged, reluctantly and with far less pleasure, to differ from the accomplished and able architect who is responsible for them, and has stamped them with his approval.¹ In thus speaking, the writer is sensible that nothing has been done at Wakefield which might not be matched by what has been, and is continually being, done elsewhere. And this, it may be said at starting, he takes to be the great defect in modern

¹ The writer is conscious that this can scarcely be said without presumption; and that had the architect been upon the spot, the work would probably have been conducted otherwise. When an architect is employed whose time is more than fully occupied with other works of importance, it is simply impossible to obtain from him, in any particular instance, that watchful and continual care which can alone secure the full realization of his wishes. This, however, though it may account for much that would otherwise be inexplicable, clearly fails to relieve him of his responsibility.

restoration; that, in the haste and enthusiasm of getting churches cleaned, repaired, and made decent, a sufficient amount of care is not exhibited in the preservation of ancient memorials.

Until recently, the whole interior of the church at Wakefield was so coated with plaster and drab-wash, as to hide completely everything except the mere leading lines of the masonry; and even at present the nave is still in this condition. We learn from ancient chronicles that good, plain, honest white-wash was a recognised ornament of early churches. As early as the year 1177 there was, for instance, at Toulouse, a church of the Virgin called, on that account, *la Blanchie*, in order to distinguish it from a neighbouring church of similar dedication which was encrusted with richly gilt mosaics, and hence called *la Daurade*.¹ But it is doubtful whether the use of drab-wash, in imitation of stone, dates further than the reign of Charles II., during which time the Italian style, with many shams and make-believes, completely replaced the ancient architecture of this country. There is evidence of a general repair of the church at Wakefield about this period; and it is probable that the stucco with which the whole interior was until recently covered, and the underdrawing of the roofs of the aisles of the nave, were then first thought of. The latter, when removed some years ago, was found to consist of lime and hair plaster laid on reeds, some over six feet in length, nailed to the beams as described by Vitruvius, and as was customary during the revival of classical architecture and ornament in the seventeenth century. Fresh plastering was added from time to time, as we learn from the churchwardens' accounts, either during alterations or in consequence of decay:

"April 16, 1800. To Joseph Wood, for Plasterer's Work done at All Souls' Church, Wakefield, £10. 17s. 8d.

1803. For Plastering, Hair, Lime, &c., in the Old Church, £46. 3s. 5d.

Aug. 28, 1822. To Thos. Chaffer, for cementing the Chimneys outside to imitate Stone, £2. 8s. 9½d.

1843. 1 barrel of Cement and Men working, £5. 1s."

And so on. The colour-washing also had frequently to be renewed.

"May 29 and June, 1802. Whitewashing the Body of the Church, Baked Plaster, Paris white, Hair and Lime, with Indigo, Putty, &c., £33. 18s. 8d.

Oct. 26—Nov. 21, 1822. For Colouring and White-washing the Church, Cleansing and Blacking the Monuments, &c., £30. 17s. 9d."

This appears to have been about the average cost, and £30 was paid as lately as the year 1861 for the purpose. Formerly the men were in addition liberally supplied on these occasions with "drinkings," which were paid for by the churchwardens out of the rate.² Such sums as the following occur, for instance:

¹ This statement is on the authority of J. Chabanel, *De l'Antiquité de Notre Dame la Daurade*, ch. xxv. p. 117. For references to ancient documents, in which occur constantly the phrases "*Calce dealbavit*," "*Inalbavit parietes ecclesie*," "*Parietes dealbari fecit*," &c., see Emeric David, *Hist. de la Peinture au Moyen Age*, p. 113. The following entry, from the Fabric Rolls of York Minster, is interesting; A.D. 1422, "*Pro bruscis porcinis pro bruscis faciendis ad dealbacionem le severyse* (each compartment of the vaulting) in le yle ecclesie, 15d."

² The custom of furnishing refreshments, over and above contracted for hire, was

- "1800. To Elizabeth Hardcastle, Drinkings for Plasterers, £5. 8s. 9d.
- 1801. Drinkings for the White-washers and Plumbers in the Church, £2. 4s. 3d.
- 1803. On account of Drinkings, £7. 4s."

In the latter year however these payments came to a sudden stop, and we find the following :

"The Churchwardens to John Hudson for Drinkings to the Laborers in the Church from the 5 to the Time they Begoon to Find themselves, 15s. 6½d."

The above sums are stated in order to show that, though a real interest was taken in the fabric, still, as a matter of curiosity, even the last generation sanctioned and paid for its disfigurement. If further illustration were needed, we might refer to the crowd of monuments erected, which, since we shall have no further opportunity of referring to them, we may here dismiss. They were neither worse nor better than those which abound in every church, and comprised the usual varieties;—the tea-urn and tablecloth variety, the black-edged visiting-card variety, and the wine-cooler variety; with the usual allowance of naked infants, inverted torches, expiring lamps, urns, death's-heads, and pineapples.

The first act of the restoration committee was to remove from the choir, the north aisle of the choir, part of the south aisle, the choir arch, the spandrels of the choir arch and face of the wall above the

formerly very general, and is also ancient. From the same Wakefield accounts as those from which the above extracts are taken, we learn that not only the architect and churchwardens also had their allowance, to use the technical term, but even the Archdeacon and the Bishop.

"Aug. 23, 1802. Mr. John Soane, Arch^t, at Strafford Arms Inn, Eating, 7s. 6d. Tea and Coffee, 7s. 6d. Wine and Negus, 16s. 6d. Ale and Porter, 1s. 2d. Brandy and Rum, 6d. Total, £1. 13s. 2d.

May 25, 1776—May 16, 1777. Wakefield Churchwardens to Geo. Brooke, Dr. for 51 Gall^{ns} Red Port Wine, £14. 0s. 6d.

May 26, 1789. Wakefield Churchwardens to Brooke and Postlethwaite, to 24 Gall. of Red Port, £7. 4s. 0d. To 105 Bott^s left unreturned, at 3d. £1. 6s. 3d.

June 3, 1824. At the White Hart, Wakefield, Wine for the Spiritual Court, £3. 12s. 0d.

June 20, 1777. To Wine and Buisket in the Vestry During the Confirmation, £2. 0s. 6d. To the Visitation Dinner, £2. 2s. 6d. To Wine, £1. 4s. 0d. Punch, 4s. 6d. Cyder, 8d. Ale and Beer, 7s. 0d. Servants, 5s." (So that in this case the servants had an allowance even for the refreshments which they supplied.)

Allowing for the difference of date, we find precisely the same kind of entries in mediæval documents. Thus, in the Fabric Rolls of York Minster, under the following years, we find entered

"1371. In potu dato quarratoribus per diversas vices, 4s. Et in potu dato cariantibus lapides ibidem per diversas vices, 2s. Et in potu navigantibus, per vices, 2s. 6d. Et in potu dato laborantibus circa campanam fundendam, 3s. 10½d., &c. (This was during the building of the choir, but entries of the same kind occur repeatedly at other times.)

1471. In vadiis laborariorum operancium cum pane et cerevisia, 6s. 4d.

1479. In esculentis et poculentis datis hominibus adjuvantibus, &c.

1473. Pro vino vicariis chori pro probacione campanarum et composicione cantus pro chyme, 15d.

1375. Vicarii in diebus solempnibus nolunt organum cantare in pulpito nisi canonici dictæ ecclesiæ eis conferant vinum, quod vendicant ex consuetudine."

arch on both the eastern and western sides, the whole of the above-described incrustation. In doing this, several traces of black-letter inscriptions were discovered beneath the stucco, upon a whitened surface. These probably belonged to the beginning of the seventeenth century, having been placed there in obedience to the canon of 1603, which after ordering the Ten Commandments to be set up at the east end of the church, went on to require that chosen sentences should also be written upon the walls in places convenient, as a kind of substitute for pictures, which were then illegal. Some very interesting examples of texts in panels surrounded by scroll-work belonging to this period, occur in the neighbouring church of Roystone. At Wakefield, underlying the white-wash ground which bore the letters, was found over a great part of the excavated surface, a pea-soup-coloured film of very hard and sometimes also very closely adherent Roman cement-wash. This may have been applied in 1549, when all paintings in churches not hitherto disturbed were ordered to be either destroyed (if moveable) or defaced (if fixed,) and it became penal, by fine or imprisonment, according to circumstances, to harbour even a private picture. It is possible, however, it may not have been applied until the commencement of the reign next succeeding.¹

The removal of the monuments, of the repeated coats of drab-wash, of the stucco, of the letter-bearing white-wash, and of the Roman

¹ The Reformation progressed very slowly in the north, and appears to have been extremely distasteful to the people. It is well known that the king's letter for the destruction of shrines, &c., A.D. 1541, was very generally altogether disregarded; and even the law of Edward VI., 1547, appears still to have been insufficient, and to have caused the greatest dissatisfaction. The next mandate, dated the same year, referring to the former, states that ". . . muche stryfe and contentyon hath ryssen and daily ryseth, and more and more encreaseth, about the execution of the same, some men being so superstytious or rather wylfull, as they wold by theyr good wylls retayne all suche images styll . . ." and commands, a 'third' time, of the images still "remayninge in any church," that they are to "be removed and taken away." (Wilk. Conc. vol. iv. p. 22.) There was the same earnest clinging to other parts of the ancient régime. Thus, even so late as 1550, we find an entry at York Minster (where surely everything ought to have been made right,) of 16*d*. "for ij thowsaund singyngebrede," of 7*s*. "for frankynsense," and of a payment in 1551, "To Sir Edwarde Warde for singinge at the Lady Masse Alter." To people with such feelings as these the Reformation, with its bare walls, its Ten Commandments of the old law in the place of beautiful pictures, and simple ritual, could have but few attractions; and one can scarcely help smiling at such complaints as the following: "Kirkebie Qwarf, 1550. . . . Also the saide parson haithe bought no paraphrase of Erasmi as yeate, and so we did present both in the kynges grace visitacion and also mylorde's grace of Yorke visitacion, but no reformation we have as yeate." (Fabric Rolls, York, anno 1550.) Practically, very much of the law was inoperative in consequence of this continued resistance, and Mr. Peacock has published an extremely interesting and valuable MS. from the library of Lincoln Minster, giving lists of all the things destroyed on the accession of Elizabeth, many of these being remnants which had survived the Commissioners of Henry VIII. and Edward VI. Our space will only allow us to extract the following, as bearing more particularly on our subject:

"Gaton.—25 April, 1566. Imprimis o^r Rood Marie and John with a picture of St George (the patron Saint) and the rest of such like Idols—brent a^o pmo Elizabeth by Thos Preston and Richard Skipwth then churchwardens.

Thorpe.—7 April, 1566. Itm we had noe Roode nor other Imageis but that were painted on the wall and thei ar defaced and put oute ano pmo Eliz. John Psonne beinge churchwarden." (Church Furniture, pp. 83, 151.)

cement as far as practicable, showed that the whole of the surface thus exposed had once been painted. The piers, capitals, and lower third more or less of the architrave mouldings in oil, a very deep rich full purple with veins of pure blue in imitation of porphyry or marble; the spandrels and upper two-thirds less or more of the architraves in distemper, a sufficient quantity of blue being exposed to indicate what had been, doubtless, the field of a regular series of pictures. In mentioning marble, it must be understood that the resemblance was only general, blue merely meandering amongst purple like the veins seen imperfectly through a fair and beautiful skin. The whole was thus freed from the charge of vulgarity, which we apply to modern imitations in just the proportion that they fail as mere colour, and pretend, by definitely outlined laborious streaks and patches, to give the appearance of reality. One or two of the piers, where screens had stood, showed traces in distemper of even a rougher kind of imitation than that which has been described, but these were destroyed before they could be examined in relation to the rest. Indeed no attempt whatever was made either to discover or preserve anything, and it was only quite accidentally that, on lifting a sheet of plaster in the south-west spandrel of the choir arch, there was found the figure of an Angel in an attitude of adoration, censing; part doubtless of a large picture originally filling up the whole of the space above the arch. This still remains, though in a somewhat mutilated condition. The height of the figure is 4 feet 3 inches; from the tip of one wing to the tip of the other is 5 feet; the height of the feet from the floor is 29 feet 3 inches, and that of the flat wood roof from the head about 5 feet. The stars which powder the field average 6 inches in diameter, and are about a foot apart. Plate I. is from a tracing. It will be seen to represent an Angel with four wings, two being arched over the head and spread in the air, while one on either side is at rest. The knees are slightly bent so as to add to the effect of suspension and give the idea of worship, the atmosphere being represented by patches of blue sky and stars of varied number of points and diverse colouring, but having all a wavy outline. From the left hand—which is held to the side, and through the right—which is elevated, it will be seen that there pass some cords which, after crossing the right wing, terminate in a censer. The patches under the right wing and across the right arm, and on the left side of the chest and across the left arm and wing, are closely adherent Roman cement-wash, which has not yet been removed, while the rest is bare wall. There may originally have been a representation of the vast company of the redeemed whom no man can number, and this may have been intended for the Angel who presented their prayers before the throne with much incense. (Rev. vii. and viii. 3, 4.) The execution is highly conventional. The outlines are thick and black; the whole aspect is flat and meagre, without any attempt at perspective; the limbs are stiff and angular, and the wings symmetrically placed and impossible. The expression of the countenance can scarcely be gathered from the fragment that alone remains, but the eye is large, wide open, and gazing. There are but two furrows on either side the face, and these rudimentary; one beneath the ala of the nose, and one beneath the corner of the mouth. The absence of all signs of

sexual distinction may possibly have been intentional, in the representation of an inhabitant of the land wherein they neither marry nor are given in marriage; but we can scarcely think the entire omission of the abdomen was so. The legs and lower wings emerge together from the waist on a level with the elbows, and articulate with the thorax. The drapery is confused, and can scarcely be regarded as more than filling in; it follows the outline of the figure, but, while the tippet upon the shoulders is distinctly ermine, the rest of the body, with the exception of the hands, face, and feet, is covered with what we must suppose intended for feathers. The stars, though keeping up the idea of differing one from another in glory, are yet each six-pointed, and set at an equal distance from one another. The colouring, even, does not aim at being natural, it is simply decorative; that of the face, hands, feet, and lower wings is white, with, in the case of the face and hands, the introduction of a little flesh colour; of the body, arms, legs, upper wing-covers, and thurible, red; of the under side of the upper wings, purple; of the line down the centre of each feather, yellow; of the outlines throughout, black; and of the chain of the censer, a mixture of red and black. The northern stars and sky are azure; the southern stars have each white points and a red centre.

The following facts relative to the mechanical details and composition of the colours were elicited by a more minute examination, assisted by analyses. In order to obtain an even surface, alike for the oil-painting and distemper, a coating was applied varying in thickness according to the inequality of the masonry, but never greater than was absolutely necessary, in some places scarcely thicker than a sheet of writing paper. This, for the oil-paint, consisted of size and whitening;¹ for the distemper—lime with a very small quantity of sand, mixed with water and applied like gesso. On the ground thus prepared, was applied a paint whose basis was in the one case whitelead and linseed oil, and in the other egg or size thinned with water. The pigments were the same in both cases, except that in the distemper they were mixed with lime in order to make them more brilliant. The purple, an exceedingly fine and rich colour, inclining to red, was sesquioxide of iron, or, to use the mystical language of the ancient chemists—*Serpens, seu Lacerta viridis quæ propriam caudam devoravit, Caput mortuum Vitrioli, Golgotha* (a term

¹ From the fact that the priming was found to contain a quantity of linseed oil, the writer's first impression was that the oil had been mixed with chalk in the first instance, and applied as Eraclius, in a quotation further on, directs for Album. But by closer examination in places where the thickness was greater, it could be seen by the eye that the oil did not penetrate the whole,—that, in fact, the proportion present was inversely as the distance from the surface; and the matter was set at rest by the able judgment of Mr. T. Gambier Parry, who, after examining a portion, thus writes in reference to it: "The *intonaco* was simply whitening and size originally, and the oil was sucked in from the paint. No architect or builder would think of coating his acres of surface with such a costly material as oil and chalk. From the days and land of Cheops to those of Queen Victoria, all buildings pretending to anything of complete finish have been relieved internally from the hideous and eye-distracting forms of mortar joints by a thin pellicle of gypsum or whitening, prepared with some simple adhesive medium such as size, and on this the painting was executed. . . . The *intonaco* of whitening is steadily adherent to the wall, the surface easily smoothed, and it possesses an amount of absorbency most convenient—the *key* for the artists' colours to *hold by*."

still recognizable at the present day in the corruption—*Colcothar*.) then obtained by confining green vitriol (*serpens seu lacerta viridis*) in a retort and applying heat. Such *calcination*, sometimes also called *crucifixion*, was supposed to entail the most fearful torment; and it was in the agony of this, in the present instance, *ut propriam caudam devoraverit*. This involved *dissolution*, and the separation of the *spirit*, an exceedingly strong and corrosive form of oil of vitriol known in commerce at the present day as Nordhausen acid, which distilled over. Behind, in the retort (the place of the skull, *Golgotha*, a term which afterwards by a metonymy came to be applied to its contents) was left the mild and earthy death's-head, the *caput mortuum*. A similar colour was obtained by burning the ochreous sediment from ferruginous springs, and then carefully sifting away any sand which might be present; or by burning some kinds of natural ochery soils. The blue colour for the sky had a vegetable basis; Alcherius, writing in 1411, gives the receipt for such a colour: "Alez au matin soleil levant aux champs et assemblez diverses fleurs de bles et dautres herbes et criblez bien et molez chacun pay soy avec gips bien cuit et mettez le sechier." The rest need not detain us. The white was lime; the red, red-lead; the yellow, ochre; and the black, lamp-black.¹

It is doubtful whether the whole of the Angel, from first to last,

¹ The oil-paint priming yielded to ether a thick viscid brownish coloured oily liquid, and with heat gave off much thick blue smoke and empyreumatic smell of linseed oil, but the distemper ground did not. The white residue in both cases was soluble with effervescence in nitric acid; ammonia added threw down nothing; caustic potash, white, insoluble in excess; sulpho-hydride of ammonia, nothing; sulphuric acid (in a weak solution,) nothing; oxalate of ammonia, white. The purple oil-paint digested in hydrochloric acid communicated a deep yellow tinge and partially dissolved; on adding potash in excess and filtering, a colourless liquid went through; chromate of potash added threw down yellow; sulpho-hydride of ammonia, black. Ammonia added to the hydrochloric acid solution either of the oil or of the distemper purple, threw down gelatinous brownish red; potash the same; ferrocyanide of potassium, blue. The blue colour digested in hydrochloric acid disappeared; neither ammonia, potash, sulpho-hydride of ammonia, nor ferrocyanide of potassium added, gave any precipitate; digested in weak caustic potash, gave a greenish solution, becoming yellowish brown and depositing flocculi; acids added made the tint lighter, but without changing it. The red became black by the application of sulphuretted hydrogen; digested in hydrochloric acid it partially dissolved; ammonia added threw down white, not redissolved; potash, white, redissolved; sulpho-hydride of ammonia, black; chromate of potash, yellow. The white and the yellow, treated with hydrochloric acid, gave respectively the same reactions as the white residue left after incinerating the primings, and the purple, as above described. The black heated to redness in the open air, disappeared. A drop of hydrochloric acid added to any of the colours caused effervescence.

It is interesting to find that exactly the same materials were used at York Minster for the painting of the great tower there, which was just about this time being completed. "A.D. 1472, Pro . . . duobus cadis de semine lini, 73s. 8d. . . . ij lb. blew ynde, . . . vj lb. plumbi rubei, . . . ij lb. ocor, fatole (fat oil,) duobus lapidibus pro molicione colorum, j pixide empta pro instrumentis pictoris custodiendis, . . . xxvj dos. vij lb. et di. plumbi albi cum vectura eorundem a London usque Ebor. . . . Et in feodo . . . operantis ibidem per xxvj sept. ij dies et di. capt. per sep. 3s., cum regardo, 40s." That distemper painting was also used we learn from an entry A.D. 1482, in which "ynde," "bole," "redlead," "whitlead," "sinaper," &c., are mentioned in connection with *gum*, without oil. (See Fabric Rolls of York, under these years.)

contained a single pennyworth of colour. The brook by the wayside, the earth of the field, the flower of the meadow, and chemical processes which, divested of all figurative, mystical, and long sounding names, were of the very simplest and rudimentary character, were the sources whence the peaceful, simple-minded, but intensely happy people of that day obtained their materials, as free and inexhaustible as the fancy which employed them. The stiffness and mannerism of the execution, again, did not imply either slowness or difficulty; so that the cost of the labour required was proportionate to that of the materials. Some of the modern Greeks still continue this style, and Didron, in his visit to Mount Athos, with its 935 churches, chapels, and oratories, one and all filled with pictures, had the opportunity of watching a monk and his five assistants paint a CHRIST and eleven Apostles, the size of life, within the space of an hour without either cartoons or tracings. One pupil spread the mortar on the wall, the master drew the outline, another laid on the colours and completed the forms, a younger pupil gilded the glories, painted the ornaments, and wrote the inscriptions which the master dictated from memory, and lastly, two boys were occupied in grinding and mixing the colours. As there were no elaborate details at Wakefield, one at least of the assistants mentioned above might have been dispensed with, and still it would have been possible to paint the whole of the interior in a few days;—*Renovare parietum picturas,—ecclesiam totam depingere,—diversas historias pingere,—in circuitu decorare,—dextra laevaque picturâ splendere,—splendore fucorum et pulchritudinis gratiâ*;—expressions of the period which show how thoroughly satisfied and pleased the people were with work thus executed. No church, then, could excuse itself by poverty, from supplying, as it was bound, instruction and refinement to its worshippers.¹ It is true that as early as the ninth century,

¹ It will scarcely be necessary to mention here that, next after the intense pleasure that was felt in the mere act of beautifying the house of God, the motive which actuated the Church in promoting the use of pictures and other imagery was, simply, the instruction and edification of the people. That this was so is clear from well known passages in the writings of S. John Damascene (*Opera*, Vol. I. p. 619, Edit. 1712, fol.) and of S. Paulinus, Bishop of Nola (*Poema* xxvi. pp. 642, 643, Edit. Muratori, 1736, fol.) The synod of Arles declared that the pictures in the temples were the books of the unlearned. (*Illiterati, quod per scripturam non possunt intueri, hoc per quædam picturæ lineamenta contemplantur*. Synod. Attrib. c. III. apud D'Ach. Spicil. t. I. p. 62.) The same idea is expressed by Bede in his life of S. Benedict Biscopius. He wished that all, on entering the house of God, especially those who could not read, should have before their eyes the ever-beloved image of CHRIST and of His saints. They were thus stimulated to meditation upon the blessings of the Divine Incarnation, and reminded, by the sight of the last Judgment, of the duty and necessity of strict self-examination. (Beda, *Op. Hist. Minora*, Ed. Stevenson, p. 145.) The general feeling is also well expressed in the lines inscribed by the Abbé Suger, and still existing, over the western door of the cathedral of S. Denis.

“Mens hebes ad verum per materialia surgit,
Et, demersa prius, hac visa luce resurgit.”

So far from its being intended that pictures should be worshipped, the Council of Illiberis expressly forbade the painting of anything with that view; Hincmar, Archbishop of Rheims, laboured hard against the prevailing abuse which, in common with all spiritual-minded men of his day, he most deeply deplored; and as Mr. Lecky has said, no Protestant fresh from the shrines of Loretto or Saragossa ever denounced idolatry with a keener or more incisive eloquence than did the

Hincmar, Archbishop of Rheims, and others, had begun to adorn their cathedrals with tapestries embodying religious subjects; that there existed even at the close of the tenth century, in the abbey of Saint Florent de Saumur, a regular manufactory where the religious were employed in weaving such of silk, which became afterwards exceedingly popular; and that mosaics were constantly used after the fifth century. But these were never intended for the poorer town and village churches. For the smallest of these, distemper was applicable. Neither of the three modes of decoration imitated or pretended to be the other, but each, in its situation, was the best of the kind which could be procured.

The probable date of the whole of the Wakefield painting is about 1470, when almost the entire body of the church, including the choir, was rebuilt. There was nothing in the first appearance of the oil-paint to stamp it as of that date, but the nature of the ground, and

Catholic S. Agobard. (Hist. Rat. I. 244.) As an example of the summary method which the Church of that day had of dealing with actual instances of idolatry, we may cite the case of Grenefeld, Archbishop of York, A.D. 1313. Having learned that there was an image of the Blessed Virgin in Foston church that was misused by the simple, he at once ordered the latter to be admonished of the brazen serpent which Hzekiah had had to destroy on account of the stupidity of the children of Israel, and held out, at the same time, the terror of the greater excommunication and other penalties. (Wilk. Conc. II. 423.) Later, when the revolution of the sixteenth century separated the Northern races from the common worship of Europe, the Church of Rome defined with precision the doctrine which had long been held respecting the use of pictures and images (*In templis præsertim habendas et retinendas, easque debitum honorem et venerationem impertiendam; non quod credatur inesse aliqua in iis divinitas, vel virtus, propter quam sint colendæ; vel quod ab eis sit aliquid petendum, &c. . . . sed quoniam honores, qui eis exhibetur, refertur ad prototypa, quæ illæ repræsentant, &c. . . . Et per historias . . . picturis vel aliis similitudinibus expressas, erudiri et confirmari populum in articulis fidei, &c.* Conc. Trident. sess. xiv.) and though the English Church never declared authoritatively on the subject, its orthodoxy in this respect has never been questioned. In fact, history gives us no account whatever of any period such as the writers of our cheap sensation theological literature love so much to dilate upon,—a period in which the Church sanctioned and enjoined idolatry. It is true that, from the earliest times that direct representation of any kind was adopted, there were those who were unable to distinguish between the thing represented and the thing representing; between devotion to the Invisible, and to the medium whereby the Invisible was conceived. But this surely is a fault, not of any particular system of instruction, but of human nature generally in one particular phase of its development; a difficulty that has always been felt at one time or other by the teachers of spiritual truth in every country. Mahometanism, as Mr. Lecky has ably pointed out, is the only example of a great religion enabling half civilized men to realize the Invisible without the difficulty being experienced (*Op. Cit. I. 244*;) but even this was not an exception to our proposition, for the Invisible and the Spiritual were anything but synonymous in that instance, and Christianity could never stoop to avail herself of the means which gave reality and enchantment to the religion of Islam. And it is in the nature of superstition that, while it can have no place except amongst ignorant persons, so it is incapable of being attacked, directly, by reason, and cannot be controlled (though it may be shifted to a different object) by force. Idolatry, like witchcraft or astrology, by the side of increasing knowledge, dies a natural death and is forgotten. It is the silent advance of knowledge, and not noise and tumult which alters a nation's mind; and there is no more reasonable ground for fear that the reintroduction of pictures into churches should cause idolatry in the nineteenth century, than for hope that a Bible Society or Exeter Hall could have prevented it in the ninth.

its having been covered with the same kind of wash that defaced the picture, seem to render it likely that it was so. That the distemper painting was not later, seems evident from its character. Fisher, in his illustrations of the late fifteenth century wall-paintings in the Trinity chapel at Stratford-on-Avon, gives the figure of an Angel so like the Wakefield one in its execution and detail, that it might have been the work of the same artist.

The remarkable state of preservation in which we sometimes find, as at Wakefield, the paintings of the Middle Ages, as contrasted with the decay into which most modern works are accustomed to fall after a few years, is most noteworthy, and has often led those unacquainted with contemporary literature and documents, to imagine that the arts of our forefathers have been lost to us. And yet, as Sir Charles Eastlake has pointed out, perhaps no public records contain so many accounts of ancient paintings as those preserved in this country. For an abstract of the most important of these, from the early part of the fourteenth century downwards, we must refer to his able work.

Nothing would be more interesting than to show, by a careful and accurate analysis of ancient treatises on painting, how precisely the actual details of the church decoration at Wakefield agreed with contemporary rules; and it is most tantalizing to be obliged to substitute, for this, merely a few extracts and condensed remarks. It may be prefaced that four principal modes of painting have been employed at different times, differenced chiefly by the medium with which the colours are prepared. In distemper—employed in the most remote antiquity by the Egyptians, by the Greeks and Romans, by the Italians, French, and Germans, until the invention of oil about the year 1410, and by the English for some time after—the medium is size, egg, or gum, and the picture afterwards is or is not varnished. In encaustic—employed by the Greeks and Romans, and afterwards by the Italians, French, and Germans, until the tenth century—the colours are mixed with wax prepared so as to allow of water being also added, and the whole burned into the ground by means of a hot iron or pan of coals held near the surface of the picture. In fresco—unknown to the Greeks and Romans, except for the colouring of plain walls, and first used for pictures in 1390, at the Campo Santo, at Pisa—the fresh surface of a newly plastered wall itself is the medium; the colours, first mixed with water, sinking into and firmly uniting with the substance of the plaster. In oil—also unknown to the ancients, and not employed by the Germans, French, and Italians, (except for the decoration of woodwork, walls, columns, and statuary) until after the year 1410, and by the English until the next century—the medium is what is called a drying oil. Thus the earliest of the paintings which from the times of Arcadius and Honorius, and even of Theodosius downwards, covered the whole interior of churches in the greater part of Europe with subjects illustrative of Christian doctrine—those for instance brought from Rome by Benedict Biscopius in the seventh century for his church at Monk Wearmouth, and those without which we may be quite sure that the inhabitants of Wakefield would have considered their first church unfinished—were

doubtless either varnished distemper or encaustic. In later times, as when for instance Dunstan adorned with his own hands his metropolitan church at Canterbury, and the present church was built at Wakefield, distemper was used alone, unvarnished; true fresco never was employed in England during the Middle Ages, and oil only for the purposes above mentioned.

The earliest mediæval writer who distinctly describes painting in distemper is Eraclius, whose work agrees in so many particulars with those contained in our public records, that we may almost conclude (in the absence of any contradicting circumstance,) that he was an inhabitant of this country. The oldest manuscript belongs, apparently, to the latter half of the thirteenth century. He speaks at length upon the nature of colours; upon the manner in which lights and shadows are to be given in whatever tints: "*De modis miscendi eos (colores) inter se et incidendi et matizandi;*" and tells how to prepare both the whites and yolks of eggs for painting. Theophilus, whose earliest manuscript appears to be older than the one of Eraclius to which we have referred, is still shown to have written later by his frequent quotations from the latter; an earlier manuscript of Eraclius than any now known to us, then doubtless existing. The colours are ordered to be first mixed with lime, and then applied to the wall—previously wetted. "*Cum imagines vel aliarum rerum effigies protrahuntur in muro sicco, statim aspergatur aqua, tam diu donec omnino madidus sit. Et in eodem humore liniantur omnes colores, qui supponendi sunt, qui omnes calce misceantur, et cum ipso muro siccantur ut hæreant.*" When the colours so applied are dry, others mixed with yolk of egg are directed to be added according to circumstances: "*In campo sub lazur et viridi, ponatur color, qui dicitur veneda, mixtus ex nigro et calce, super quem, cum siccus fuerit, ponatur in suo loco lazur tenuis cum ovi mediolo abundanter aqua mixto temperatus, et super hunc iterum spissior propter decorem.*" There is some difficulty in understanding exactly what is meant by *murus*, but since the paint would not adhere to plain stone walling even when wetted, or if it did the surface would be very uneven, there can be little doubt that by *murus* is meant a wall in some way prepared by plaster, though no mention is made of the latter. On the other hand we may be quite sure that if anything at all resembling the elaborate stucco and plaster coatings described either by Vitruvius or by the later Italians had been thought of, there would have been some description of them. It is clear from the words *in muro sicco*, and from the instruction for the superposition of colour, that true fresco was not intended, and that the process was, in every essential particular, distemper.

From the same writers we learn that oil was used as early as the close of the twelfth century, though as already stated, only to a limited extent, on account of the difficulty experienced in getting it to dry; the use of essential oils and other means now familiar to us being then unknown. Eraclius states the kind of oil to be employed: "*Oleum de lini semine factum.*" Should columns like those in the choir at Wakefield be required to be painted, we learn here how to proceed: "*Si vis aliquam columpnam vel laminam de petra pingere,*

imprimis optime ad solem vel ad ignem siccare permittes. Deinde album accipies, et cum oleo super marmorem clarissime teres. Postea illam columpnam jam bene sine aliqua fossula planam et politam, de illo albo cum lato pincello superlinies duabus vel tribus vicibus. Postea imprimes cum manu vel brussa de albo spisso et ita dimittes paululum. Cum vero modicum siccatum fuerit, cum manu tua album planando fortiter retrahes; hoc tam diu facies donec planam sit quasi vitrum. Tunc vero poteris desuper de omnibus coloribus et cum oleo distemperatis pingere." Should, again, it be desired to give the appearance of marble, we are instructed how it is to be done: "Si vero marbrire volueris super colorem, vel brunum, vel nigrum vel alium colorem, cum siccata fuerit (superficies) marbrire poteris." Theophilus also describes the mixing of colours with linseed oil: "Cum hoc oleo tere . . . quem colorem vis super lapidem sine aqua, et cum pincello linies," &c. It is doubtful, however, whether he understood the use of drying oils, since he says expressly that paint prepared as above could only be applied on such objects as might be dried in the sun; but this perhaps might include the pillars in a large church. ". . . In his tantum rebus quæ sole siccari possunt, quia quotiescunque unum colorem imposueris, alterum ei superponere non potes nisi prior exsicceetur, quod in imaginibus (figures) et aliis picturis (painted things, not pictures, as we understand the term) diuturnum et tædiosum nimis est." Hence the practical rule of employing oil paint for wood and objects which could be moved into the sun to dry, and distemper for walls which could not. We find a great advance on this in the treatise of Peter de S. Audemar, which appears to have been written by a native or resident in the north of France, about the beginning of the fourteenth century. Mention is made distinctly both of white lead and verdigris with oil, and these pigments we know would cause the oil to dry readily and make it manageable. "Album . . . similariter virideum cum oleo teres et distemperabis et operaberis in lignis sed in maceria cum vino vel si mavis cum oleo." An edition of Eraclius, by Alcherius, in 1411, contains a still better account of the manner in which oil might be made fit for use, showing that, at least at that date, little more remained to be discovered: "De oleo quomodo aptatur ad distemperandum colores.—Calcem in oleo mensurate pone et illud despumando coque. Cerosium in eo secundum quod de oleo fuerit pone, et ad solem per mensem vel eo amplius frequenter removendo pone. Et scito quod quanto diutius ad solem fuerit tanto melius erit."

Le Begue, a notary of Paris, in 1431, having collected all the works and notes on painting he could meet with, including editions by Alcherius of the works of Eraclius, Theophilus, and S. Audemar, we may presume that the latter were even in his day considered standard authorities, and that the manual of Le Begue, if it was not actually in the hands of those who painted the church at Wakefield, at least contained the principles by which they worked. Meanwhile Cennino describes (A.D. 1437) a great extension in the use of oil in Italy. Having described the manner of grinding colours with oils he adds: "Con pennelli di vajo, quando vuoi fare un vestire di tre ragioni, compartiscili e mettili ne' luoghi loro: commettendo bene

l'un colore con l'altro, ben sodetti i colori. . . . E così fa delle incarnare, e di fare ogni lavoro che vuoi fare: e così montagne, arbori, ed ogni altro lavoro." So much for draperies and landscape backgrounds; there is abundant evidence to show that the faces and hands still continued to be executed in distemper, being added after the remaining part of the picture had been finished in oil. Prior to this period and quite independently, in Flanders, about the year 1410, oil painting had for all purposes not only been found practicable by Van Eyck, but soon after was carried to a perfection which, in some respects, has not since been surpassed. About the year 1455, Antonello da Messina carried the discovery into Italy, where it was at once employed by Bellini and others, and shortly after by Titian, Da Vinci, Raphael, and Michael Angelo, who combined with its use a facility and execution previously altogether unknown. At the same time also genuine fresco was employed extensively. Why, notwithstanding, the English should have neglected these discoveries, with which they must certainly have been familiar, and have preferred to continue using their distemper and stiff unnatural designs according to the ancient traditions, we cannot here determine. It is sufficient that we state such to have been the case; and that, while the great masters we have referred to were executing their stupendous works upon the continent, the decoration of *All Saints', Wakefield*, was a very fair example of the taste and feeling in England at the period to which it belonged. According to Malvasia, precisely the same thing occurred during the early part of the fifteenth century amongst the Bolognese, who, he complained, adhered to their traditional forms in spite of the example of Lippo; and there is an anonymous Bolognese manuscript preserved belonging to the same period, the instructions in which apply precisely to the *Wakefield* painting: "*Tolle sinopiam et cerusam et micta ubi vis incarnare et cum siccum fuerit tolle nigrum et reinvenias oculos et alia membra et illumina cum cerusa viva et super cilia sinopia et nigrum insimul et erit brunum luciula fiet de nigro et punctum album et in masculis umbra de sinopia rubea et bene stabit.*" The gradual modification of design, until the forms were reached which served as the universal standards throughout Europe for many centuries, is ably shown by D'Agincourt in his great work (*Hist. de l'Art par les Monuments*, tom. v. pl. lxxxii.—xcii.) Plate lxxxvii., after a Madonna of the thirteenth century, is most characteristic. Baldinucci thus sums up the peculiarities of the style: "*Figure senza proporzione, senza disegno, e senza colorito, senz'ombre, senz'attitudine, senza scorti, e senza varietà, senza invenzione o componimento, . . . un nero profilo, con occhi grandi e spaventosi, piedi ritti in punta, e mani aguzze, con una durezza piu che di sasso.*" It is curious that works so devoid of technical merit should frequently have been so striking, while many of far greater correctness should be altogether unimpressive. The secret appears to lie in the fact that the mediæval painter merely employed his colour in order to make visible a religious Idea, whereas later artists have sadly too often employed the religious Idea as a mere pretext for exhibiting sensual beauty. The distinction is most interesting—not only from an historical, but from a philosophical point of view; and the smallest

ancient fragment which bears upon the subject becomes thus of extreme value.

With the exception of the fragment of distemper, however, none of that which has been described is at present in existence. It is impossible to say how much might not have been preserved, had those who had the responsibility of the works thought fit to attempt it; or to say what the appearance of even a portion might have been, had it been uncovered carefully, washed, and if necessary re-varnished. As it was, the object of the workmen was to remove everything down to the bare stone as quickly as possible, and thus the same mallet and chisel which stripped off the plaster was made, in many instances, to take off the paint also. It was only where the latter was so firm as to have become almost a part of the stone, that it was preserved inevitably until it could be attacked by a sharper and more effective tool than that which had so far been successful. Even then it was removed with great difficulty; so much so that, as the men said, it spoiled their chisels as much as the hardest of the Huddersfield stone which they employed for repairs. It was, in fact, only removed by chiselling off the surface of the stone beneath it, and this, of course, in the case of mouldings, especially where the stone was soft or pulverulent, involved their complete destruction. That such a course was not absolutely necessary, even though it were determined to forcibly remove the paint, and that, as a matter of practical interest, the oldest and toughest oil-paint may be removed without any injury whatever to the surface of the stone, was proved by the fact that this was actually effected on one side of a column by the writer of this paper. Some coarsely powdered American pearlash was put into a painter's can with as little water as would dissolve it, and the mixture applied with a mop of tow tied to the end of a stick. In twelve hours the hard surface had liquefied into a thin paste, which was readily removed with a white-washer's brush and some water. The greater part of the oily whitewash priming however remained, especially in the pits and inequalities of the stones, the mortar of the joinings, &c., requiring the potash to be re-applied. This last application was removed in twenty-four hours as before, leaving the surface of the stone as fresh and as clean as on the day it left the hands of the fifteenth century mason; but, as a precaution, lest any alkali might remain to injure the mortar or the stone, a very little sulphuric acid was added to the water employed in the last rinsing of the surface. It may be added that this proceeding, in addition to its effectiveness, would be expeditious in the hands of those accustomed to work of the kind; that it does not injure sandstone; and that the only difficulty in its application is where Roman cement-wash, harder and less porous than any common stone, happens to stick so fast that, on account of it, the solution has no chance of reaching the object of its attack.

Whenever the original surface of the stone was exposed, whether in the manner just indicated or by the accidental peeling off, as was sometimes the case, of all incrustation down to the bare stone itself, a kind of dressing was exposed which, since it is both exceedingly unlike any stone dressing of the present day and at the same time essentially Gothic in idea, may be worth describing. The surface was

not a smooth plane, but irregular, and hatched by short, broken, shallow lines, close together, an inch or two apart, intersecting, parallel, approaching, diverging, just as it happened; but always displaying the mark, whatever it might be, of the mason who thus chopped it into shape; and this mark, it was observed, was placed on the most conspicuous face of the stone, in the soffit of an arch for instance, or the broad fillet which ran down the front of the principal constituent of a pier. Notwithstanding, the whole was but little obtrusive; the lines of which it consisted neither competing nor interfering with those which formed the outline of individual stones.

Did I wish to test a friend, in order to learn whether his praise of Art, of Architecture, of Gothic, were really heartfelt or merely an affectation, I would take him to some such work as the above; I would watch whether he seemed embarrassed when he saw it, and if he were an architect, I would note finally what he proposed to do with it. At a time when Gothic was considered "fantastic and licentious," "full of fret and lamentable imagery," and such a building as ours—"a dark, heavy, melancholy, monkish pile,"—"without any just proportion," the detail of which we are speaking could scarcely be expected to receive attention. It was in fact, as we have seen, covered with stucco; and year by year coats of drab-wash were added at great expense by way of periodical protest against it. For us it has been reserved, first curiously to uncover, then examine, and lastly destroy this interesting feature in a radical manner previously unthought of. The whole of the ancient dressing of the stone, like the oil-painting and all but a fragment of the distemper, has gone for ever. Here and there some walling remains which exhibits still to the eye of the careful inquirer remains of the mason's marks and hatching of the ancient tooling, but the whole throughout has been rubbed and scoured in order to rid it of its time-toned surface, while, in addition, the greater part has been "dressed," or "finished," or whatever the correct term is, by which is meant that the ancient surface has been chiselled completely off to a greater or less depth, and that, for it, has been substituted an entirely new surface, worked into regular, symmetrical, alternate ridges and furrows, exactly parallel, in long continuous equidistant lines; the whole conspicuous at a considerable distance, and representing accurately, in whatever position it is examined, the pattern of the corduroy of which the masons' breeches are made. The ancient mode of dressing the stone, the rough unfinished surface,¹ made no pretension of being ornamental, and was doubtless from the first intended to be covered with paint and pictures; but the vulgarity of the new, if we mistake not, consists in its being supposed to present a striking and pleasing effect upon the eye, and that the chasteness and delicate beauty of its execution are such as to do away with the necessity for any further decoration. It is, in fact, the idol of the nineteenth century mason, and ancient surfaces rich with the tints of age and precious with the tool-marks of the mediæval workman, are the sacrifices which he is allowed to offer.

¹ The ancient mode of dressing both stone and wood was the same, in that no laboured smoothing of the surface ever was attempted, nor anything added after the rough material had been brought into shape by mere hewing and chopping with an

The only excuse that, so far as we are aware, either has been or can be offered for the course adopted, is that in many places the surface had already been greatly damaged by the plasterers of former years, who picked and chopped it in order to obtain a hold for their stucco; that a smooth and even surface could only be obtained by chiselling entirely away the surface thus hacked and mutilated; and that even though a painted or weather-marked area might remain perfect, it must go because, standing alone, it would look odd and patchy. Let us see, further even than has been shown already, what the admission of these principles involved. Wherever there was a projecting, overhanging moulding, it was precisely this which had presented the greatest difficulty to the plasterer, and this, accordingly, which was found most chipped and injured. It is obvious that any attempt to remedy such a state of things by tooling afresh, must in the nature of the case be fruitless. The mischief is done irreparably. Chiselling might be of service if it could return the portions that are lost, but it is mocking us to pretend to supply their place by the removal of what remains. Yet this was attempted. In several places the normal height of the projecting member of the hoodmoulds of the arches has been reduced a full third, the hollows meanwhile not being more than half their proper depth, or less than twice their proportionate width. Thus have we lost, from whatever mouldings have been thus treated, the whole of their architectural value, as showing the proportion, not only between the projection of the hoodmoulds and the sink of the architraves, but between the different members of the mouldings themselves; the whole of their historical value, as showing the way in which our forefathers designed at this particular period; and the whole of their emotional or artistic value—the strange, venerable suggestiveness and picturesqueness of the old, being exchanged for mere unmeaning primness.

It only remains for us now to consider the actual materials of the walls, and the manner in which they were put together. For this we must go back a little, and try to think of the walls as they appeared when first uncovered. Independently of the features we have dwelt upon, they had a character of their own. The surface was rugged and uneven, and the joints open and crooked, the stones having been cut and laid by the hand and eye alone, and no two of them were of exactly the same size or shape. Hence, the light became reflected from an infinite number of surfaces at as many angles, and an absolutely infinite variety of light and shadow was the result. Any of the new masonry on the contrary is as correct and prim as

axe (in the case of stone, a hammer, or broche-axe.) The following references are from the Fabric Rolls of York Minster:

"1399. Pro scorpylling lapidum per iij quateria anni.

1433. In iij quercubus scapulatis et ij quercubus squaratis pro balkes, &c.

1447. Joh. Barton, scapulantis petras apud Huddylston per xvii sept. et iij dies, 56a.

1399. Apud Stapilton . . . iij Brocheax."

The following is from the Durham Castle Roll:

"1543. For hewyng, brochyn, and scaplyn stone for the chapel."

No mention of any other mode of dressing building stone occurs.

straight-edges, rules, and levels could make it. The stones are each perfectly rectangular in outline, of definite size, and exactly fitted to one another. Indeed, but for the inevitable corduroy, the surface in its evenness and regularity might pass for plaster. We talk much of the revival of Gothic and the invention of new styles, and we are apt to think when we hear of anything more than usually untasteful, that it is an exception to the general rule, and that we, at least, should not be guilty of anything of the kind. But it may fairly be doubted whether there exist anywhere, at the present day, workmen who are capable of building, intentionally, even a plain stone wall with any degree of artistic feeling. Here, at least, not to speak again of the working of the stones, there was great difficulty in getting the men, who were most of them very intelligent, even to re-point the ashlar properly. The whole of the north side was, in the first instance, finished with a "tuck," the mortar sticking out in prominent perfectly straight-edged moulds like lengths of tape upon the joinings of the stones, so as to hide their irregularity; a practice seen in perfection at Brayton, a church recently restored near Selby, where black sham joints are ruled upon the wall without the slightest pretension of following the old ones which, in fact, the new systematically ride over and intersect. This being condemned, one would have thought it easy to have made the mortar merely flush with the stone, and as simple and unobtrusive as possible. But no! Some lines had to be ruled in the mortar while it was soft, as a make-believe that they, and not the upper and lower surfaces of the mortar, marked the joinings of the stones; and it was with manifest reluctance that these, like the tucks, were in future omitted.

This closes our present subject. We are agreed that the preservation and restoration of our public historical and artistic memorials is a pleasurable duty; the only difference of opinion that can arise is as to how the work should be conducted. This difference may be stated, broadly, as follows:

1. Remove nothing save what is mean, paltry, or a sham; square pews, galleries, plaster, &c., in order to

2. Expose freely whatever is the fruit of genuine, original, intellectual energy; then

3. Leave the latter as a sacred thing exactly as it is found, no matter how worn by wind and rain or battered by ignorant persons and fanatics; merely guarding it from further dilapidation if need be by props and stays;—

4. Adding nothing save what is itself the fruit of genuine, original, intellectual energy.

1. Remove everything, no matter what, that is unsightly; or, if this cannot be afforded,

2. Hide whatever is out of fashion, peculiar, that does not match, or is of no use; and then

3. Without any false sentiment, whatever is broken, or bent, or bowed, or worn, or time-marked, chisel away; finishing afresh so as to obtain an entirely clean and fresh surface;

4. Adding, according to taste and funds, conjecturally, masons' work and carpenters' work to order.

The two columns are in themselves irreconcilable and uncompromising. Practically, neither party states its views as plainly as they are stated above; the adherents of the second theory, especially, seldom avow themselves openly. That, however, the theory does definitely exist and influence many, we know from the difficulty of finding those, whether workmen or their directors, who are able to enter into the spirit of the ancient work, and to deal tenderly and kindly with it. Of such we would ask seriously, and with much earnestness, why should you strive to make old buildings seem, what they never can be really, as new as the most recent railway-station or suburban villa! Why is not an ancient church the most fitting of all accompaniments to an ancient and weather-beaten religion;—a religion that commends to us whatsoever things are true, whatsoever things are honest (or as the marginal text says, venerable,) whatsoever things are just, whatsoever things are pure, whatsoever things are lovely, whatsoever things are of good report? Is not part of the very essence of our northern home-created Gothic, its roughness, its honesty, and its truth? Why is not an ancient wall-painting, though feeble in its artistic development and unpretentious in its execution, still, in so far forth as it manifests idea and is fitted to the place it occupies, a pure and just exponent of spiritual power, and hence, in its way, as meet for immortality as a Raphael? Are not uncouth figures and carvings lovely, if we do but see in them the spirit of those rude but earnest fellow-countrymen of ours who loved us and built us the synagogue? Has not a genuine artistic product of whatever kind the power of uniting us in thought both with its author and with those in all time who, not merely looking with the outward eye, inwardly penetrate and grasp whatever is truly good and beautiful? Is it not then a living thing, animated with a soul, and friendly? And is not to destroy it, to deprive of intelligent pleasure both all those who now realize its power, and we know not what number unborn in the generations to come? Even mere stones may be terrible if, crying out against us, they reproach for insensibility and indifference, for self-conceit and for presumption; the smallest chip and mark upon a stone may awaken hope, if it communicate the freedom and the life of him who wrought it. But dull, monotonous, mechanical, slavish regularity, which does not imply and therefore never can exhibit the faintest possible trace of mind in its execution, this—is not only to deaden the sympathies and taste of the public generally, whose rightful property the fabric of the church is, but by degrading the minds and hands of the workmen, is to render the re-establishment of genuine Gothic in this country daily more and more hopelessly impossible.

P.S. The writer regrets that Plate III., having been taken from a rubbing, should be somewhat exaggerated. The grooves are not actually so deep as represented, and for the same reason, neither are they so picturesque. In Plate IV., again, the top course is not flat, as represented, but a broken moulding. The outline of the stones is, however, correct.

INVENTORY OF CHURCH GOODS AT CRANBROOK, KENT, IN 1509.

M. That the xiii. day off Ap'll the xxiiii. yere of Kyng Harry the VII. A°. Dm. MCCCCCIX. at the Inventory off the Church of Cr̄nebroke were shewde as hereaft^r ffolowyth.

Ffyrste a monstrance of Sylver & gylte of the valueus off xx℥ off olde nobylls off the gefte off Sr Robert Egelyonnysby whiche Sr Robert was John Roberts priest xxx yers & he had never oder servyse nor benifisshe & The sayde John Roberts was fader to Walter Roberts Esq^r. The foresayde Sr Robert Egelyonnysby gaft ii Canstakka off sylve off xx marks of olde Nobyll.

A cope of cloth of golde tyssue of Reed Colour off the gefte of olde Thoms Portreave.

It. iii. Copys of purpull velevvet that oone is velevvet uppon velevvet & an Albe wth ii tewnyklys of the same colour & velevvet uppon velevvet wth ymagys brawdred of the gefte off John Hendely & he is grandefader to Gervass Hendely of Cushorne & to Thoas Hendely of Cnebroke street.

A cope an albe w^t ii tewnekelys of crymayn velevvet brawdred uppon of John Hancokks gefte.

It. The same John Hancok gaft the beste crosse an anteffynare & a grayle & ii Pessynares, & coste xxiii℥.

It. ii whyte copys. An awbe ii tewnyklys. Whyte brawdred w^t fflowrys of my lord Cardynall Mortymer's gefte.

It. A cope an awbe ii tewnyklys off grene damaske off my lord Cardynalle Bowgshers gefte.

Ye seconde crosse off sylver & gylte of y^e gifte of Sisley Hernden to y^e value of xx marks of old nobles.

Itm. Censur off silver w^t a schepp & a spon of y^e gifte of John Okcombe. Also anoder Censur of silv^r off p cell gilte of x marks of the gefte of Ric^d Moor w^t iiii penacles.

Also Crismatore of silv^r p cell gilte to y^e valeu off iiii℥ lackyng a penacle.

Itm. A pax of silv^r & gilte p cell, of Stephen Carkeregs gifte.

Itm. A noder pax of silv^r of James Bakers gifte. Also ii cruetts of silv^r of Syr John Lacston to y^e valeu of xliis. iiiiid.

Also vi chalis off silv^r wher of iiii be gilt & odr iii p cell gilte, wher of y^e last was of y^e gifte of Lorans Taylo^r to y^e valeu of x℥.

Also a pyx of silv^r of y^e gifte of Mast^r Thom^s Rowe of y^e value vi^s. & viiid.

Itm. A sute of vestements of Mottley w^t a cope off Benden gifte.

Itm. A suete of blacke vvelvvett w^t a cope Tho^{ms} Henleys gifte and Jone his Wyfe & ii clothes of blacke vvelvvett & ii curtens of silke of y^e sayde Tho^{ms} Henley. Y^e Tho^{ms} Henley was son to John Henley y^e wich was giver of y^e aornaments befor^e writen.

Also a sute of cloth of Bawdkyn w^t a cope of brown. Prpull branchys w^t lytes lackyng a Obe.

Also a vestement of cloth of Bawdkyn brown branched w^t sceamings.

Also a vestement of white & rede w^t a bleu orphares of S^r Wyllia Pastue Vicar of Cnbrok.

Also a cope of Bawdkyn of gren borderyd w^t cloth of venys gold of Sir Willia Cnbroke gifte.

Also a whyte vestement w^t orphares of cloth of geld of y^e brodered gifte of o^r Lady.

Also a cheseble & a cope for Lent of white of y^e brodered gifte of o^r Lady.

Also a cheseble of white cloth of Bawdkyn w^t a gren orphares of gilte byrds.
 Also ii cheseble of reed.
 Also a vestement of p^rpull w^t gren branches of silk w^t a rede crosse.
 Also a vestement of whyte saton w^t a gren orphares, now redde.
 Also a vestement of p^rpull silke.
 Also a vestement w^t a p^rpull orphares w^t all of y^e gft^r to.
 Also a iii suspended vestements w^toute albes.
 Also iii albs for children.
 Also ii altr clothes of bawdkyn of damaske work silke w^t a fronte sceammys.
 Also a holy cloth of redde cloth of bawdkyn.
 Also xxii of lynnyn aut^r clothes, vii. xii of diap^r, vii. iiiii myelled.
 Also a aut^r cloth of corliff, portreff of diaper w^t bleu myeleyngs.
 Also anod^r good aut^r cloth of diaper w^t a crosse of bleu drede of Stephen
 Clis wyfe called Helwes Clis.
 Also iii houslynn towelles, vii. ij diap^r, also a towell for y^e fonte, anod^r for
 y^e rode image myled.
 Also a vayle for y^e aut^r for Lente, w^t ii Lenten aut^r clothes, ii curtaynes.
 Also iiiii band clothes stremer & v oders.
 Also ii clothes of silke for y^e crosses.
 Also a corporas coched w^t perls, of gifte of Anes Bett^{na} w^t Willia Bett^{na},
 of ——— Perk.
 Also ii paynted clothes for y^e sepulker & a fronte to hang und^r y^e taperr.
 Also ix corporas wher of on of bleu lions of Tho Henleys gifte, & anod^r
 w^t gren orphares w^t a Crucifix, of all xv corporas wher of viiii be clothe.
 Also a white aut^r clothe for o^r Lady aut^r w^t a ymage of o^r Lady—y^e mydd
 bordred w^t rede.
 Also a corporas of cloth of gold of y^e gifte of John Blewbers.
 Also a corporas capp off cloth off gold off the gifte off John Blewbers.
 Also a aut^r cloth for Sant Thoma aut^r w^t iii ymages peell gylte of Sir
 George Weldish gifte.
 Also a aut^r cloth for Sant Nycolas aut^r of silk chamlett, w^t ii ymages of
 Sent John & Sent Nycolas.
 Also a nod^e aut^r cloth of Sir John Oxley gifte.
 Also iii mass boke written, a olde mass boke, & a pistell boke.
 Also iiiii antisen & a litell old boke, & anod^r antisen w^t a 'salt' and ii olde
 boke, de tempis & sna legentts.
 Also iii grayles, iii mamellis, also a 'salt'.
 Also vi peeshonars of all, & ii mo^{on} prent of M^r George gift y^e al of
 Samson.
 Also xiii canstikes for y^e aut^r w^t bolles & v prikett canstikes of laten.
 Itm ii grete standard canstikes of laten befor y^e hye aut^r of y^e gifte of old
 John Drau.
 Itm ii grete canstikes befor o^r Lady aut^r of Laten of y^e gifte of Sir Thomas
 Brown.
 Also ii fayr legents, a pye & portaire, & a nod^r old legent.
 Also ii crosses of oop. Also iii pelous of silke.
 Also of Bellys of laten upon y^e rode lofte xii.
 Itm a furred hode & a lyned hode of M^r George's gefte.
 It. a sipers kercher for y^e 'csmatore.
 It. another off fyne cloth ffor a corporas off y^e gyfft off Dorothy.
 It. a mixed cloth off the gyfft off Eward Waghorne.
 It. ii linen clothys off the gyfft Margory Wyse.
 It. a cloth to bere the offerings in off the gyfft of Wyllyam Lynch.
 It. ii long canstykes be ffor o^r Lady aut^r frontd w^t Lyons off the gifte off
 old mod^r Hopper.

It. a towell over the rode in o' Lady Channcell of her gefte.
It. a towell & a sheett off Waghorne widows gyft.
It. a towell off dyrpr off Jamys Carkery's wyfys gyft.
Item, a altar cloth of dyapper of old mod' Hoppers gyft.

THE CHURCHES, CHURCHYARDS, AND CALVARIES OF BRITTANY.

(*By M. Victor Pierre. Translated from the "Revue de l'Art Chrétien."*)

WHETHER ancient or modern, great or small, every Breton church has its open belfry, making it visible from a distance. As one approaches, one expects to find a considerable town. This proves to be a mistake; for it is over a very few houses only that the church throws its shadow. One is tempted to ask for whom is this edifice, when so far as one can see a mere chapel would be more than sufficient. From whence are to come the faithful to fill it? From the circumference of a league or two. Houses in this district are very scattered; instead of seeking the city, the Breton despises it and flies from it; instead of tending to *agglomeration*, he avoids it. A farm or two, surrounded by dungheaps, and saturated with filth, constitute a village and take the name of one; they hide under trees, they surround themselves by ditches, one passes by them without seeing them or one comes upon them before one has perceived them. But, nevertheless, on fair and market days, or on Sunday, roads, lanes, and paths are all covered with people. Some come through deep lanes overgrown and concealed by rank fern and heath; others run up steps cut in rocks, climb over gates, jump from stone to stone across swamps, and after these gymnastic exercises (an acquaintance with which is indispensable to every one who would travel in Brittany,) behold a little crowd collected at the church porch, under the chestnut-trees, or on the steps of the calvary. If the church is too far off, or if all the members of the family cannot reach it, there is sure to be in the neighbourhood some gabled building, surmounted by a cross and a bell-turret, with mouldings round its door, and a date to tell when it was built. This is a chapel served by one of the vicars of the adjacent town or by some priest of the neighbourhood. The interior is without ornament, the pavement is of beaten earth, a little vessel is suspended from the ceiling, and the patron saints occupy the right and left of the altar. Almost all the churches seem to have been built on the same model, at least as far as their general plan and principal features.

I have spoken of the belfry. It rises above the porch: as it appears above the roof it has first one balustrade round it, then a second smaller one, a kind of double basket, from which it shoots up into the air. These open belfries are the glory of the church, and the pride of the inhabitants. At Quimper, entirely at the cost of the faithful, thanks to a popular subscription, the two pinnacles of the cathedral have been built; Mgr. Graveran, bishop of the diocese, having opened

a yearly subscription of a penny a head. At Lambour, near Pont-Labbé, it was on the belfry that was wreaked the anger of Louis XIV. who wished to punish the peasants for having revolted at the stamp paper tax. It is impossible to understand this irritation, but it may be in some degree explained by the important part which the belfry fills in the imagination and in the customs of the Bretons. Like the church towers of the Flemish cities, to destroy it is to wound the inhabitants in their independence and in their dearest privileges.

The principal door of the church is not under the belfry: that is long, narrow, and massive, in order to support so great a weight. But on the right side of the edifice, a large square porch opens, which by its projection, by its artistic merit, and by its double doors, constitutes its real entrance. On the right and left are engaged columns, with spiral mouldings, above which rises a pointed arch or one with a depressed centre; in the interior, on either side, are ranged niches containing (where the Revolution has not destroyed them) statues of the twelve Apostles. In the centre, between the two doors, a group of small columns; below, the holy-water stoup; above, a niche intended for some statue of our LORD, of the Blessed Virgin, of S. Peter, or of the Eternal FATHER. This porch is generally called "the Apostles' Porch;" there is no corresponding one on the left side of the church. That of S. Houardon, at Landerneau, was taken from the ancient church to be added to the new one built in 1860. The date of the porch is 1607. I have remarked also that of S. Goueznou, distant from Brest two kilomètres, and that of La Roche-Morice, above Landerneau. The porch of Daoulas is the most ancient of all. It is generally for this part of the exterior of the churches that the architect reserved his powers; sometimes even his freaks of imagination. Before entering the church let us walk through that which surrounds it, the cemetery. Its appearance has nothing sad about it. Four rows of elmtrees follow the line of its walls; poplars, yews, and plane trees separate and group the tombs into squares. At Plougastel, each tomb is adorned with bushes of Bengal roses, which are all the year round in flower. A little hole is pierced in the stone to receive holy water, or a little vase, a potsherd, or broken bottle, fulfils the same purpose. In front, and at the sides of the church, nearest to its walls, are the tombs of the parish priests; at S. Goueznou, the faithful have placed in memory of their rector, M. Cloarec, a statue representing him on his knees; close to this the former priest, who died at the age of forty-six, is represented with his sacerdotal vestments in a tomb, in half-relief. At the entrance, or in the corner of each cemetery, is to be seen a little low building with a pointed roof; this is the ossuary, that is to say, the place in which are collected all exhumed bones. Ossuaries are to be met with at Daoulas, at S. Goueznou, at Quimper: the most elegant one that I have seen is that at La Roche-Morice. It dates from the seventeenth century; in ten compartments, each formed by two Corinthian columns, the artist has drawn the personages of the Dance of Death; in the centre is Death holding an arrow. Above is written: *Je vous tue tous.*

Calvaries are also ordinary accessories and ornaments of Breton cemeteries. A calvary is a huge granite cross raised upon steps: it

has generally a face and a reverse. On the face, at the point of intersection, is a little figure of our LORD crucified sculptured with Byzantine stiffness and coarseness; at the extremity of one of the arms of the cross, the Blessed Virgin; at the other, S. John. On the reverse, at the point of intersection the Blessed Mother holding the body of her Divine Son on her knees, (what is commonly called a *Pietà*); on the right and left, Saints and Apostles. Notwithstanding the rudeness of these sculptures, they produce a happy effect. In a calvary before a charming chapel, dedicated in honour of S. John, which stands in a grove of beech trees on the left shore of the El-Orn, opposite Poule-Ar-Vilin, on either arm of the cross are angels bearing the instruments of the Passion. The calvary of Confort, near Pont Croix, is worth a visit; but the most curious, the most complete, and the most original of all those in Brittany, is that of Plougastel-Daoulas. Three crosses, those of our LORD and of the two thieves, stand over a polygonal arcade, which is supported by pillars and arches. The frieze which surrounds it is adorned with a series of bas-reliefs describing the Life and Passion of our LORD. I can only allude to them briefly, and shall therefore content myself with the single observation that all these figures, none of them lacking either character or originality, all these religious scenes of which the customs and the dresses are thoroughly Breton, in no single respect bear witness to the period at which they were made. The date is cut on the frieze: we read 1602. How is it that after all the great works of the fifteenth and sixteenth century, these seem to be the performance of some backward pupil of the twelfth or thirteenth? We might make this remark over and over again in Breton churches; they have an air and a style more ancient than their date; their architects and their artists have never changed their atmosphere and the breath of time has not touched them.

From the exterior let us pass to the interior of the church. There are several churches which are divided into two naves of equal width by three or four pointed or round-headed arches rising about ten feet above the ground. This line of arches ends at the choir which has two altars, one for each nave. This arrangement, I have been told, ought to be attributed to the Templars who have had several important houses in Brittany, and built many churches in it. One often finds Pointed churches of the ordinary plan, that is to say, one principal nave with two low aisles on either side. But the apse, instead of being almost circular, generally ends in a straight wall, against which are placed three altars corresponding to the three naves. The vaults are in wood. Sometimes one meets with friezes in sculptured wood, such as those at S. Goueznou and at La Roche-Morice, which represent, in a long series of scenes the labours of the country, its manners and customs, agriculture and fishing, burials and marriages. On the low walls, round the choir, are hollowed-out panels, empty for the most part, but which once bore either a tablet with a mortuary inscription, or a representation of the deceased. Near the church doors, wide and high granite benaturas, emblazoned and adorned on their sides with bas-reliefs, testify to some antiquity. Notwithstanding the demolitions of the end of the last century painted glass is not very

rare. I saw some that was beautiful at the church of S. Nonna, in Penmarc'h, and also elsewhere.

I visited several churches, built only five or six years ago; they are worthy of their elders by the harmony and good taste of their proportions. I must mention particularly the church of S. Mark, near Brest; that of Conquet, whose belfry was brought from Lochrist; those of Landerneau and of Trégune. How little does the church of S. Clotilde, in Paris, resemble, at least externally, its sisters in Brittany! They are like wild flowers which perpetually reproduce themselves with a never-failing freshness; while it, like a hothouse plant, grows pale and fades. These village churches, whether old or young, are all interesting in some way or other; one cannot say so much for the churches of the great towns. The architecture of civilization has passed that way, and affords to the curious every specimen of inelegance and of ugliness which they can desire. The churches of Brest, built under Louis XIV. and Louis XV. answer to this description, but are scarcely types of their kind. Vannes takes precedence of Brest in the church of S. Patern, a building of the eighteenth century; a mass of stones and bricks without ornament, adorned with a peristyle weighed down by a tower, which in its turn carries a lantern as broad as the church; and the interior of the church is worthy of the rest. What! said I to myself, is that a work of the eighteenth century, the century of elegance, of lightness, of coquetry! What! is that the church which bears the name of the first Bishop of Vannes! But among the catalogue of monsters, the cathedral of Rennes well deserves a place. The architect, who was, I suppose, an eclectic, has conceived the thought of fastening on to a basilica, the inside of which reminds one of S. Vincent de Paul and of S. Roch, a porch adorned with two towers, each with four stages of heavy columns, which are intended to figure as Gothic towers rejuvenated and regenerated by the Greek style.

(Signed) VICTOR PIERRE.

THE FONT OF S. MARY'S CHURCH AT ROSTOCK.

From the "Organ für Christliche Kunst."

THE keeper of the Archives, Dr. Lisch of Schwerin, has given in the annual report of the Historical and Archæological Society of Mecklenburg a description of the font of S. Mary's church in Rostock; but as the writings of that society find their way into few hands beyond Mecklenburg, it may be known to scarcely any of our readers. As this font is, however, well worthy of attention, it is no ungrateful task to give a slight, though faithful sketch of it, and we hope to earn the thanks of our friends, when, founded on Dr. Lisch's description, we make them acquainted with this ancient monument of metal casting.

The font has the form of a truncated and inverted cone: it rests on the shoulders of four kneeling figures, and is provided with a conical

shaped cover, terminated by a knob, on which stands an eagle with outstretched wings. The height of the bearers up to the shoulder is fully 1' 6", the height of the font itself 2' 6", and that of the cover to the top of the eagle's head more than 6', so that the whole is fully 10' of Hamburg or 2.86 metres high.

The four bearers are bearded men in long garments, their arms and ankles bare, and in their hands amphoræ with the mouths downwards from which the contents are running. These might have been supposed to represent the four rivers of Paradise, as in the baptistery of the cathedral of Hildesheim, were we not informed by the inscription on the amphoræ in sunken capital letters,

IGNS (!) TERRA AQVA AER

that the founder intended to typify the four elements which were probably better known to him.

The surface of the sides of the font is divided by three bands into two parts, each of which falls into sixteen arches; slightly relieved trefoil-shaped arches, which are supported by little pillars ornamented with rings and terminating in a point.

Under the arches are grouped figures representing the life of our Lord; the number of the arches does not, however, correspond with that of the groups, of which several occupy two arches, one extends over three and another over as many as four arches.

The groups of the lower row are as follows :

1. The Annunciation of the Virgin; two figures under two arches.
2. The Visitation; two figures.
3. The birth of CHRIST; two figures, two arches.
4. The announcement to the shepherds; two figures.
5. The murder of the Innocents; three figures, two arches.
6. The flight into Egypt; two figures, two arches.
7. The Adoration of the three kings; four figures, four arches.
8. The presentation in the Temple; three figures, two arches.

The upper row contains :

1. The Blessed Mother with the Child CHRIST.
2. The going up to Jerusalem;¹ two figures.
3. The Temptation; two figures, two arches.
4. Our LORD sold by Judas; two figures.
5. The Betrayal; two figures.
6. CHRIST before Pilate; six figures, two arches.²
7. The Scourging; three figures, three arches.
8. CHRIST on the Cross; three figures.
9. The Resurrection; three figures.
10. CHRIST and Mary Magdalene in the garden; two figures, two arches.

The following groups appear on the cover, which is spanned by four bands, and divided into three rows of figures, which are however, not arranged under arches.

¹ Group 8 above represents near the praying Madonna, a man, who holds the infant JESUS standing on the altar, and group 2, underneath, represents Mary who leads CHRIST as a boy, bearing a basket in His hand; it may be asked whether the former is not the Circumcision, and the latter the Presentation in the Temple.

² We think that Lisch's fifth group should be divided and the second arch be considered as belonging to the next group. CHRIST appears twice in Lisch's fifth group, and not at all in the sixth.

The lowest row begins over the *Noli me tangere* with

1. The Ascension of CHRIST with twelve disciples in two groups, of which seven are on His right and five on His left hand.
2. Three crowned virgins, each with a book.
3. Three female saints, of whom the two at the sides hold books, the middle one veiled, has a round vase in her hand.
4. Baptism, five figures.
5. Three saints, a bishop, a pope, and another bishop.
6. Three saints, a bishop, a deacon, and a female saint.

The middle row represents

1. A saint with a book in his hand.
2. The five wise, and
3. The five foolish Virgins.

The upper row contains three female saints, of which two are veiled, and the third, by her crown and chalice, is to be recognised as S. Barbara.

The master has ornamented the bands with the angel's salutation and the *Salve Regina*, between which the date is inserted, the whole in deep capital letters.

1. On the upper band of the Font :

Ave Marja gracia plena dominvs tecvm benedicta tvj (!) jn mvljeribvs ed (!) benedictvs fregvs (!) ventrjs tvi A.

2. On the middle band :

Salve regina (mater) misericordje vita dvlseado et spes nostra salve adte (!) clama[m]ys exvles filij Eve adte (!)

3. Round it underneath :

Svsprimvs gementes et flentes jn hac lacrimarvm valle eya ergo atvoat (!) nostra jillos tvos mis[ericordes.]

4. On the lower band of the cover :

Ocvlos adnos (!) converte et Ihesvm Anno dni m° ce° novogesimo (!) jn festo pace (!) preparatvm fvlt baptismvm in Roztok.

5. On the next band :

Benedictvm fructvm ventris tvi nobis post hoc ex[ilium.]

6. Lastly :

Osten[d]e o clemens [o pia o dulcis virgo Maria.]

7. The top band is without inscription.

We do not and cannot set a high artistic value on the work, and the less so that it is overloaded with a thick crust of oil paint gold and white. It is true that the figures are of slender form and tolerably noble bearing, but no less is the conception poor and mechanical. This is no reproach to the master who constructed the font, but is the characteristic of the Saxon race. Uniform as the plains in which they are set down, yet imposing as the unbounded sea that breaks on that strand, are the monuments which have been left to us by the descendants of those heroes, who coming from Saxony and Westphalia under the conduct of the lion-hearted Guelph won these regions over to Christianity and to the German race.

They came not out of the studio, but out of the workshop ; and the

reputation of the work did not rest on the judgment of a nameless critic of art, but on the award of the skilled and experienced.

This has without doubt been the fate of this work, which by its great size and the richness of its figured ornamentation (it contains more than ninety human figures,) exceeds in its proportions, as far as is known to us, all remaining monuments of the kind, and bears excellent witness to the spirit of enterprise and the ability of the founder.

This font has besides, an especial value in that the date of its completion, Easter (the beginning of April) 1290, as the inscription tells us, causes it to rank among the most ancient works of the sort. Of earlier date is the font of S. Bartholomew at Lüttich (1112,) and that of Würzburg cathedral (1279) and although the date is not given upon them, those of Hildesheim cathedral and of S. Godehard's church in Brandenburg. The font of Halberstadt cathedral is probably of the same period as our own, all others are however of later date, so far as a judgment may be formed by reference to Lotz' *Topography of Art*. From this we learn that scenes from the life of CHRIST much more frequently adorned the earlier fonts than those of later times, in which the ornament consists chiefly of single figures, standing side by side, also that these metal cast works belong almost exclusively to the north German plains; in Westphalia and the lower Rhine there are eight of them, in Upper Saxony nineteen, and in Lower Saxony forty-one are known, of which twelve belong to Mecklenburg. The constructor of our font is not known: probably it was a certain Arnold or Arndt, who is known as a caster of bells to have lived at Rostock in 1285.

We have to add that on the lower border of the cover of the font are welded four lion or panther heads with rings in their mouths. These were, doubtless attached to a beam in the roof of the church by means of a pole and chains, which would allow also of the cover being raised. This arrangement is now wanting, and could not be brought back into use in the place where the font now stands, namely in a niche in the wall of the western tower. Could the font be cleared of its coating of paint, and moved into a suitable place, somewhere in the north transept, the chains be restored, being united by three rings about ten feet above the eagle's head and hanging down from another chain in the ceiling, this excellent work would be wonderfully improved, and the beautiful building to which it belongs be enriched by an ornament which it now so very much requires.

MONUMENTS OF THE FIFTEENTH CENTURY IN ROME.

(Continued from p. 73.)

THERE seems to be ground for the belief that the Rome of the fifteenth century, at least up to the date when Martin V. made his first public entry (September 22nd, 1420,) after his election at Constance, was in a state of decay, moral and material, that had reduced her to a

lower level than almost any other capital of Western Europe. Anarchy, enfeebled government, and consequent impoverishment, during the long period of the schism of the Antipopes, had left their effects in the blighted social condition of a depressed and miserable people, as well as in the material ruin that perhaps at this rather than any other epoch might have justified Byron's simile—the "lone Mother of dead empires,"—and the widowed queen of the ancient world. Platina draws the picture of the desolation in which Pope Martin found the capital that for so many years had never seen her pontifical sovereign: "He found this city so ruinous as not to have any more the aspect of a city, but rather of a desert; there were seen houses falling into decay, churches dilapidated, streets deserted, highways covered with mud and scarcely traceable; the whole place afflicted by penury and a want of all things necessary; in effect, no sign of civilization, no indication of the life of a cultivated people." (*Quid plura? Nulla urbis facies, nullum urbanitatis indicium in ea videbatur.*) Even later, during the renewed exile of the Pontiff and his court for more than nine years, after the compulsory flight of Eugenius IV., this city fell into a state so wretched that our chronicler says she "had become like a village of cowherds; and where now are seen the shops of merchants were then kept sheep and cattle;" adding that, after a better day had dawned, one of the signs of improvement was a change of dress, as well as manners; the poor people now laying aside their *capperoni* (a rustic mantle with a hood) for something more in conformity with urban fashions—*si rivestirono*, says this philosophic observer of mode. The above-named Popes, Martin and Eugenius, and later, Sixtus IV., exerted themselves much to restore or embellish. Platina attests of the first, that "the good Pontiff moved by the calamities of his subjects, directed his mind to the improvement of his city, and reforming of manners; at last was a new face presented by the convalescent; and hence did Rome not only call him her supreme Pontiff, but also the Father of his country"—*patriæ parentem*. One of his worthiest successors, Pius II., writing, when known to the world as Æneas Sylvius Piccolomini, applies to Eugenius IV. the title, "*Reparator ædificiorum urbis*,"—which that Pope certainly endeavoured, but had little opportunity, to deserve; and Sixtus IV. merits commendation for his edict (1477,) forbidding, under pain of excommunication, the then frequent and truly Vandalic practice of despoiling churches, even basilicas, of their rich marbles, porphyry, &c., for private use,—a prohibition Urban VIII. found it necessary to renew at a date when civilization was much more advanced, namely, 1640. It was amidst the depressed circumstances of the fifteenth century that a literature sprang up at Rome illustrative of the city and her monuments, giving a direction to mind since followed with such abundance of results.

One of the first antiquarian descriptions of the capital of the Popes, was the "*Roma Ristorata*" drawn up by Flavio Biondo, about 1435; and it is with amazement we learn from his pages how vast the extent of ruins, how imposing the aspect of many monuments since his time totally swept away. Great indeed must have been this demolition, and the sacrifice of the antiques, deemed requisite by those who under-

took to restore this capital so lamentably decayed at the beginning of the epoch here in question. With Flavio Biondo we must commend Eugenius IV. for the disencumbering of the Pantheon by the demolishing of the mean houses that had filled the intercolumniation of its noble portico. To the same Pope was due the restoration of the Lateran palace; to him and his immediate successors that of several churches; and to Alexander VI. the addition of imposing buildings still seen at the Vatican palace, the restoration, for military purposes, of the Mausoleum of Hadrian, besides other fortifications founded or repaired. Till the time of Julius II., as we are informed by Marliano, (*Romæ Topographia*, 1534,) "every Cardinal's house was a tower," i.e., a castle; and we may conclude that the latter half of the sixteenth century is the date at which began to appear the more cheerful aspects and still prevailing characteristics at this centre. The population reduced to 17,000 during the Papal sojourn at Avignon, had risen to 40,000 before Leo X. was elected, and was left at 90,000 by that Pontiff at his death; but it was not till 1702 that the census began to be annually taken by official means, an improvement due to the intelligence of Clement XI. It is with feelings of regret that I approach the last period in the history of art at this centre, before the doctrine, mis-called *renaissance*, began to announce itself in every walk, the corruption of taste to be especially manifest in all the forms of artistic creation appropriated to sacred uses. The first indications of a change, gradually alienating from the higher and purer models, appear rather earlier in this than in other Italian capitals; but there is a wide difference between the works of the fifteenth and those of the latter half of the sixteenth century: nor did that renaissance which sprang from Paganism of feeling manifest itself in the days of Raphael and Bramante as in those of Guido and Bernini. The Rome of Nicholas V. and Sixtus IV. had a school distinguished by worthier qualities than that under the reign of Paul V.; and the last additions to S. Peter's, the modernized exteriors of the other great basilicas, the tasteless transformation especially of the Lateran, indicate the last stage in the decline of sacred architecture. The antecedent change in that architecture, first apparent here during the fifteenth century, is characterized by other, and some commendable, features, among which may be pointed out the façades with flat pilasters rising to the entire height, the cornices carried along the sky-line, and the triangular or pyramidal front; the sculptured ornaments, trophies, emblems, &c., in low relief around doorways, the groined vault substituted for the richly ornamented flat wooden ceiling, and the quadrate pilasters sometimes with half-columns resting against them, the capitals (always in antique style) that support round-headed arches; the introduction of the cupola, succeeding to the fine old belfry towers, a novelty first displayed in a good example at *S. Agostino*, 1488. Almost all public buildings in this city of the time of Sixtus IV. were assigned to the Florentine architect, Baccio Pintelli. To him are due the designs for that principal church of the Augustinians, raised by the Cardinal d'Estouteville, protector of that order: *S. Maria del Popolo*, rebuilt from its foundations in 1477; the façade of *S. Pietro in Montorio*,

founded by Ferdinand and Isabella of Spain to honour the supposed site of S. Peter's martyrdom (1500;) the pillared atria of *SS. Apostoli* and *S. Pietro in Vinculis*; *S. Maria della Pace*, built by Sixtus IV. in gratitude for the peace recently effected between the Italian States, which he ascribed to the intercessions of the Madonna in answer to his prayers before an image here enshrined; also that chapel of the Vatican called "*Sistine*," from the same Pope, its founder (1473,) which cannot be said to have any architectural character, except in so far as it presents appropriate surfaces for pictorial decoration. In 1473 the ancient Dominican church, *S. Sisto* on the Appian Way, and in 1485, the Franciscan, *Araceli* on the Capitol, were restored or renewed; besides which, allowing myself to exceed the limits of my immediate subject, I may mention a good example, due also to the architect Pintelli, in the small cathedral of Ostia, built by the Cardinal Bishop, who became Pope, as Julius II., with façades of graceful character; also, at the town of Vicovoro, near Tivoli, the collegiate church, and the baptistery, an octagon of Italian Gothic style, rich in sculptured ornament, both by Simone, a Florentine, the pupil of Brunelleschi. In Rome, the school of this period is even better represented by the palatial, a class of edifices for which its style is more eminently appropriate, indeed noble—as the Giraud (now Torlonia) palace, and the more majestic *Cancelleria*, with a beautiful pillared court of double porticoes, both palaces built by Bramante; also, the Palazzo di Venezia, founded by Paul II. for a Papal palace (but used as such by no other Pope after his death) with the architecture of Giuliano da Majano, an example of the severe and gloomy castellated residences unique in this city.

The sculpture is more strikingly characterized, and serves better to evince the progress of ideas than the architecture of this period. We recognize in it a certain emancipation from the exclusive dominion of the traditionary and theological; instead of the prescribed figures of Apostles and Saints are introduced (often, indeed, together with those more familiar subjects,) allegorical personages, the cardinal and theological virtues, usually as statuettes in arched niches on the surface of pilasters; on the central panel, some sacred group in relief, usually the Blessed Virgin and Child, attended by Angels or Apostles, or by some patron Saint who presents the kneeling figure of the deceased, or donor, to the Madonna. In the allegoric subjects the treatment of symbolism has, sometimes, little or no accordance with Christian ideas, as in the admired bronze monument of Sixtus IV., at S. Peter's, where are figures of Virtues and Sciences around a framework in low relief, that seem scarcely admissible into the sacred place. On monuments the deceased is still, as formerly, represented in a recumbent portrait statue, where neither absolute death, nor sleep, but an ideal repose mediate between those two states, is apparent, and often very affectingly treated; on the sarcophagus below, and on the pilasters, or other surfaces, at the sides, are introduced ornamental reliefs, trophies, garlands, symbols, in which the Pagan is sometimes blended with the Christian, and we are reminded of the joyous rites of Bacchus rather than of the trials and hope of the believer. The rich graceful canopies and mouldings

of the Gothic tabernacle, the pendent curtains drawn aside by Angels to display the figure laid on the tomb, give place to elaborate architectonic structures in white marble, like classic *ædiculæ*, with pilasters, friezes, horizontal pediments or triangular tympana. More purely classic is a new form of sculptured altar-piece, with statuettes in niches, ornamental reliefs, friezes, and in some instances the half-figure of the Supreme Being with a globe in one hand, and giving benediction, on the tympanum.

In statuary Rome possesses few works to compare with the productions of the great Tuscan masters whose career falls within the period here considered, save such specimens of those artists' powers as, in rare instances, found their way hither—for instance, a wooden statue of S. John the Baptist, by Donatello, in the Lateran sacristy, a bronze from which stands in a side chapel entered from the baptistery of that basilica; also, the above-mentioned tomb of Sixtus IV., by Antonio Pollajuolo, and another bronze monument at S. Peter's, that of Innocent VIII., singularly designed with two portrait statues, one seated on a throne at the highest part, and the other laid on a sarcophagus below, a work by the two brothers, Pietro and Antonio Pollajuolo. Finer than the last-named is the former, Pope Sixtus's monument, however we may object to the scarce delicate treatment of its allegoric figures; the recumbent statue of the Pope being indeed nobly dignified, and the isolation of this tomb, like a splendid funeral couch, on the pavement of the chapel of the Holy Sacrament, enhances its impressive effect. It contains not only the body of Sixtus but that of his nephew and successor, who raised this stately memorial, Julius II., and those of two Cardinals, Della Rovere (of the same house,) and Santorio.

The colossi of SS. Peter and Paul, by Mino del Regno, (a little known artist,) erected by Pius II. before S. Peter's, where they stood till removed by the present Pope to the corridor of the sacristy at the same church, are statues scarce worthy of either their former or their present place. Both for monuments and altar-pieces the crypt of the Vatican basilica is the pre-eminent treasury and centre of sacred sculpture in Rome, more abundantly supplied, indeed, with works of the fifteenth than of any other century; but whilst we rejoice that the consignment of so many art-relics from the ancient church to the subterranean below the actual building has secured their preservation, we may regret to see them scattered as they now are, taken to pieces and arranged without regard to the integrity of original compositions—here a statue from an altar without its companions—here a part of the reliefs from a ciborium—the rest of which we may see at a distance, all arbitrarily disposed of as if the sole object had been to stow away so much useless paraphernalia wherever convenient places were at hand.

Here, as elsewhere, we see the unmistakeable proof that modern Rome little respects, and less appreciates, the genius of the middle ages. Much dignity, expression, and unaffected truthfulness characterize several of those fifteenth-century sculptures, now seen only by taper-light, when we descend below S. Peter's; though in some instances the execution is rude, the design inferior and feeble. We may admire the statues of Apostles from the broken up tombs of pontiffs;

as the SS. John and Matthew, and the two SS. James, from that of Calixtus III.; the SS. Bartholomew and John, and a relief of the SAVIOUR blessing, an impressive figure, seated among clouds, from that of Nicholas V.; the relief of SS. Peter and Paul before Nero, an elaborate composition, the numerous figures divided into groups of two or three by the columns of a classic portico, from the ciborium of Sixtus IV.; also the numerous reliefs from the tomb of Paul II., the most conspicuous being that of the Last Judgment, a complicated work, in which some fine ideas announce themselves, though certain details partake of the grotesque; and the total absence of images borrowed from heathen mythology distinguishes this from the many treatments of its great subject by later art. A figure like a wrathful prophet, wild, and sternly expressive, within an elliptic nimbus surrounded by angels, (from the same tomb,) is less offensive than are many others in Roman churches intended for the Supreme Being. Reliefs of CHRIST giving the keys to S. Peter, the healing of the cripple by that Apostle, his Crucifixion, and the decapitation of S. Paul, are finest among a series from the aforementioned ciborium of an altar erected by Sixtus IV., that in the aggregate attest decline rather than progress, towards the close of the fifteenth century, as compared with its earlier products.

The Cardinal and Theological Virtues, from the tomb of Paul II., are somewhat superior. On that of Innocent VII. is a remarkably fine bronze statue, recumbent, the pontifical vestments most highly finished, restored by order of Nicholas V.,—by what sculptor originally executed, is unknown. On the now vacant sarcophagus of Alexander VI. is a portrait relief, feeble in style, and singularly inferior to the works ordered by that Pope's predecessors. On two other monuments, not Papal—to Cardinal Fonseca, (1422,) and to a Bishop Della Porta, (1493)—are sculptures that announce a good school. So also does the recumbent figure of Paul II., on his tomb, by Mino da Fiesole; but many other sculptures, Apostolic statues, and scattered ornamental reliefs, strewn without system or plan over those dim subterranean aisles and chapels, leave little impression, attest little to the credit of the Roman schools that produced them.

Other Papal tombs, removed from the ancient S. Peter's, are to be seen at the Theatine church, *S. Andrea della Valle*, and at *S. Salvatore in Lauro*. At the former, those of Pius II. and Pius III., by two sculptors, pupils of Paolo Romano, both works mentioned by Vasari in his life of the latter artist,—examples of the breaking up into minute parts, story above story, of small reliefs and statuettes, by no means among the commendable characteristics of monumental art at this period. These tombs of two Popes, both of the Piccolomini family, were transferred to *S. Andrea*, because that church occupies the site of their forefathers' palace—not, indeed, their birthplace, both being of Siena.

A more praiseworthy art-work is the monument of Eugenius IV., with a dignified recumbent statue, and reliefs of saints on lateral pilasters, in a chapel, now turned into a soldiers' dormitory, off the cloister of the above-mentioned *S. Salvatore*—one of the few extant

sculptures by Isaia of Pisa, a once admired artist, to whom posterity has been indeed unjust, seeing that his masterpiece, a relief of the "translation" of the body of S. Monica from Ostia to Rome, (1483,) above the altar where those relics still lie at *S. Agostino*, was deliberately taken to pieces, its fragments to be sold to a stone-cutter, in 1760. (See Morrona, "*Pisa Illustrata*," v. ii. p. 11.) In the new "confessional" (or semi-subterranean chapel) before the high altar of the Lateran, is now seen the tomb of Martin V., transferred hither from the nave of that basilica after Pius IX. had added the new oratory descended into by steps. That Pope of the Colonna family lies in a marble sarcophagus, adorned with graceful intagli, the cover being bronze; as of bronze also is the full-length relief of his figure, in all the splendour of pontifical costume, by two Florentines, Filarete, and Simone, the brother of Donatello; which latter, the more celebrated artist, is said to have visited Rome in order to revise, if not correct, this work. It is reported that, when the tomb was opened for the transfer from its former place in the nave, to the surprise of all present it was found destitute of all remnants of the Pontiff's body once laid therein! We find little to commend in other monuments at the Lateran.

At *S. Maria in Trastevere* are two good monuments by the above-named Paolo Romano, (who flourished in this century's earlier years,) to Cardinal Stefaneschi of the Annibaldi house, and to Cardinal d'Alençon, brother of King Philip le Bel; also, by the same Paolo, an altar with Gothic canopy, and reliefs from the story of the Apostles Philip and James, to whom it was dedicated by the same French cardinal. On the Alençon monument we see, besides the usual recumbent figure, a relief of the Transit of the Virgin, remarkable in this respect, that there is nothing to indicate the assumption of Mary in the body, but a different idea, corresponding to that expressed in earlier treatments of this subject, the soul being seen, in form of a new-born infant, received into the arms of CHRIST, Who stands above the bier, amidst the mourning Apostles. Tomb and altar are usually attributed to the same sculptor, but in the "*Beschreibung*," the German critics refer the altar alone to Paolo, its founder's monument to some later and inferior artist.

I may point out especially, as rich in the finer examples of fifteenth-century sculpture, and in monuments where affecting and serene and devotional feeling becomes reconciled with details that are classic, with a taste that announces Renaissance, the Augustinian churches, *S. Maria del Popolo* and *S. Agostino*; the Dominican *S. Maria sopra Minerva*, and the Franciscan *Araceli*; also *S. Cecilia in Trastevere*, and *S. Maria del Priorato*, the now deserted church of the Knights of Malta, on the Aventine, entered from a pleasant garden, that officially belongs to the Grand Prior, always a Cardinal, of that now almost forgotten, but in Rome still wealthy order. The monumental sculptures within those silent walls have a certain romantic and chivalrous character accordant with their associations, and all are of the fifteenth century. The tombs, those of Bartolommeo Caraffa, Grand Master, and Senator of Rome, (ob. 1405;) of Ricciardo Caracciolo, Grand Master;

and of Seripando, (1465,) a knight distinguished in his military career; all with portrait statues and ornamentation in relief. Another in the same church, of a bishop named Spinelli, is nothing else than a Pagan sarcophagus, on which the prelate's figure, holding a scroll, is introduced among those of Minerva, the Muses, Homer, and Pythagoras—singular example of the departure from even the Christian range of subjects among those admissible on the Christian tomb.

I need not farther attempt to describe—nor should individual specimens be dwelt upon so much as general characteristics, in order to illustrate the subject before me—the religious feeling expressed in the art of this period. But I may notice the admirable conciseness of the lapidary style, the deeply devotional meaning, with classic brevity of phrase, that distinguishes the epitaphs on many monuments to prelates or cardinals, bearing dates that bring them within these limits; for example, one that I select by preference at *S. Sabina*—"Ut moriens viveret, vixit ut moriturus."

Still more beautiful than the above-mentioned is another class of sculptures, well represented in Rome's churches, and in which the artists of this period excelled—the marble altar-piece or tabernacle, usually of the classical-architectonic character in design, and adorned with statuettes, low reliefs, and a profusion of chiselled decorative details; in the central panels being introduced some principal groups, the Madonna and Child, with saints, or other suitable subject, in relief; on lateral pilasters statuettes of saints in arched niches, and on the tympanum some dominating figure, of still more exalted dignity, as the Supreme Being giving benediction, with a globe in one hand. For good examples of this class we may again turn to that church, so rich in fifteenth-century art, *S. Maria del Popolo*, where we see, in a chapel of the southern aisle, an admirable altar-piece, with figures of *S. Catharine*, *S. Antony of Padua*, and *S. Vincent*; above them the *Annunciation*, in low relief, and on the tympanum the Deity in the act of blessing. In a corridor leading to the sacristy of the same church is a finely-treated relief of the *Coronation of Mary*, on the field of a Gothic pinnacle, (from the more ancient church built in the thirteenth century;) also another tabernacle with graceful statuettes of the Virgin, *SS. Augustine and Catherine*, a donation made to the Augustinians in 1488 by a person named *Pereira*. In the sacristy we see a larger and richer tabernacle, presented to this church by *Alexander VI.* when he was cardinal, and originally used as the shrine for the Madonna picture over the high altar, ascribed to *S. Luke*, though now containing another such picture, more modern, by some artist of *Giotto's* school. This marble shrine is adorned with statuettes of *SS. Peter and Paul*, (who hold the keys and the sword,) *S. Jerome*, and *S. Augustine*; above, in relief, the half figure of the Deity, with angels, the ornamentation on the flat surfaces being most beautiful.

A now unfrequented church in Trastevere, *S. Cosimato*, belonging to a convent of *Clarissa* nuns,—formerly a *Benedictine* abbey, rebuilt from its foundations by *Sixtus IV.*, 1475,—presents some good details in the usual style of this period on its small façade, and contained one

of the finest examples of the sculptured tabernacle, removed hither from the Cybo chapel of *S. Maria del Popolo*, this exquisitely finished work being referred to the latter years of the fifteenth century, but by what artist executed is unknown: on the central panel the Virgin and Child, attended by angels, by the Apostle Bartholomew, who holds a knife, and another saint, (probably Laurence,) who presents to the Madonna a kneeling cardinal, no doubt the donor of this art-work, himself of the Cybo family; in niches on lateral pilasters, statuettes of Faith, Hope, Charity, and Justice, in which a serene grace is blended with genuine dignity, and the ideal character worthily conceived. The epigraph on a listel below, "*Sanctæ Martyri Christi Severæ*," leads us to infer that this tabernacle was destined for some relics, or else to surmount an altar dedicate in the name of *S. Severa*.

In the sacristy of *S. Maria in Trastevere* is a tabernacle for the holy oils by Mino da Fiesole, worthy of that sculptor's high repute, both in the perfect elegance of architectonic design, and in the fine treatment of the figures—reliefs of the SAVIOUR, from whose side blood is flowing into a chalice; SS. Peter and Paul on the summits of pilasters, and angels, who appear to guard the metallic doors. Another tabernacle for similar purpose, in the chapel of the Genoese Hospital—a building founded by a native of Genoa for his fellow-citizens in the fifteenth century¹—is adorned with good reliefs of *S. John* and angels. In the same chapel we see a monument, with recumbent statue, of the founder, whose name was Cicada, (ob. 1481;) and for further appreciating of the style of this period, we should visit the cloister, with a portico of two orders, the lower supporting rounded arches, the quadrangular area in the centre being filled with orange and lemon trees, in the same quiet retreat, also in the Transtiberine quarter. A relief of the Crucifixion, with *S. Mary* and *S. John*, the Sufferer represented as dead, is an inferior work of this period, ascribed, perhaps without sufficient foundation, to Mino da Fiesole, and now to be seen at *S. Balbina*, on the Aventine, though formerly at *S. Peter's*, over an altar erected by the Cardinal Barbo, who became Pope as Paul II., and who restored *S. Balbina* in 1489.

But one of the most curious, though by no means most beautiful, sculptures of this period in Rome is the bronze portal ordered for the ancient *S. Peter's* by Eugenius IV., and still serving for the principal entrance to the new basilica; a work by Antonio Filarete, who was assisted by Simone Donatello; the numerous reliefs adorning the two valves in some instances valuable for the sake of their historic subjects, in others strangely exemplifying the intrusion of Pagan and even ludicrous subjects into the Christian sphere. On the principal panels are, in low relief, the SAVIOUR and the Blessed Virgin seated on thrones, standing figures of SS. Peter and Paul, beside the first of whom kneels Pope Eugenius, receiving the keys from that Apostle; beside the latter is seen a vase of flowers, allusive to the epithet given to him, "*Vas Electionis*." Below, on smaller scale, are the martyr-

¹ Originally intended for mariners, now appropriated to Genoese priests, who may lodge here without charge.

doms of those two Apostles, with numerous figures ; in the scene of S. Peter's crucifixion being introduced the mole of Hadrian, fantastically restored according to the then admitted theory as to what the actual S. Angelo Castle originally was ; and also two pyramids, one being the mausoleum of Caius Cestius, the other that supposed tomb of Scipio Africanus, which stood between the castle and S. Peter's, and was demolished by Alexander VI., for the object of widening a street. In the scene of S. Paul's decapitation is introduced the legend of the appearance of that Apostle after death, to restore her handkerchief to a pious matron who had given it to him for binding round his eyes to meet the executioner's stroke, and to whom he had promised this proof of his gratitude from the invisible world. Between the panels are represented the coronation of the Emperor Sigismund by Eugenius IV., (that prince seen kneeling before the Pope at an altar ;) the arrival of the Emperor Manuel Palæologus at Florence, for the Council that proclaimed the reunion of the Churches ; the arrival at Rome of the envoys from the Ethiopic Jacobite Church, and their submissive recognition, as they kneel before Eugenius IV., of the Papal supremacy. Around the framework, interspersed with graceful foliate ornaments, are various small figures and heads in low relief, some of subjects strangely admitted within sacred walls—laurel-crowned busts of Roman emperors and heathen philosophers, the wolf giving suck to Romulus and Remus, Diana and Actæon, Europa with the bull, Leda with the swan, Ganymede with the eagle, the Rape of Proserpine, &c., besides other purely imaginary and almost comical groupings ; the artistic character of the whole being scarce on a par with that of works by any among the more esteemed sculptors of the same period. As to the questionable subjects, perhaps we may accept the æsthetic apology of Corinne, in reference to these same portals. "On ne se scandalise point à Rome des images du Paganisme quand les beaux arts les ont consacrées. Les merveilles du génie portent toujours à l'ame une impression religieuse, et nous faisons hommage au culte Chrétien de tous les chef-d'œuvres que les autres cultes ont inspirés."

At S. *Gregorio*, on an altar dedicated to that Saint, are some small reliefs that illustrate his legend with naïve simplicity. We see him, in two subjects, releasing souls from purgatory by the sacrifice of the Mass ; in each instance the souls being brought to view both as *corporally* suffering in the fiery abyss, and as ascending to the regions of beatitude, guided by Angels. Again do we see S. Gregory at Mass, and favoured by a vision of the Redeemer, in His Passion, a stream of blood flowing from His wounded side into the chalice on the altar ! In the lateral groups are introduced, quite arbitrarily, S. Sebastian and S. Roch, before each of whom are kneeling two devout persons, the donors (we must conclude) of this sculptured altar-front. Among details noticeable are the simple adornments of the altars here represented—on one a crucifix ; on another, nothing but the chalice, the book, and the tiara, the last object seen in each instance ; the sacred table itself being small and narrow like a reading-desk ; the style so archaic that we might suppose these sculptures to be of earlier date than the century here considered, among the inferior productions of which they

must, however, be placed. Doctrinally regarded, they bear remarkable testimony to the belief in those virtues of the Eucharistic sacrifice the exaggerated estimate of which served to provoke the Lutheran reformation.

We may now turn to the paintings of this period, to an art in which true religious feeling, but, to some degree, the inroad to mannerism and conventionality, became apparent during the fifteenth century. Most contumeliously have several of its productions, dating within that age, been treated by Roman authorities; an entire chapel, surrounded with frescoes, by Fra Giovanni Angelico, in the Vatican, was demolished for the building of the grand staircase, the *scala regia*, by Bernini; frescoes, by Masaccio, and other distinguished contemporaries, at the Lateran, were destroyed in one of the tasteless works of modernization at that ill-used basilica!¹ The sole extant series by Masaccio (1401—46) in Rome is that illustrating the legends of the Alexandrine S. Catherine and Pope S. Clement, at the church dedicated to the latter; frescoes to a great degree deprived of their original character by modern touches. The chapel that contains them has Gothic features, and over its external acute arch are other paintings by the same Tuscan master; an Annunciation, and the giant Saint Christopher, carrying the Divine Infant on his robust shoulders—almost the only representation in Rome of that once-favourite Saint of northern hagiography, whose very existence is now abandoned to the realms of pious fable. The wall-paintings illustrate all the most romantic episodes in the story of the Alexandrine martyr; her dispute with the Pagan philosophers in presence of the Emperor (perhaps finest of the series:); the conversion, by her eloquence in prison, of the same Emperor's daughter, who also became a martyr; her deliverance from death on the wheel by the interposition of an Angel; the transport of her body by Angels to Mount Sinai. On the opposite wall are scenes from the story of S. Clement, among which we recognize the miraculous mausoleum where his relics were enshrined in the sea; besides other subjects which, however, are quite unintelligible. Over the altar is a crucifixion, with numerous figures, several of which have been repainted; on the vault the four Evangelists and four Latin doctors, the only works (also by Masaccio) in this chapel that have been exempt from modern interference. The claims of the whole series, as to their authorship by that great master, are called into question by Rumohr, who conjectures that some contemporary, a successful imitator of his manner, may have been their real artist.

Of Benozzo Gozzoli (1400—78) we have but one specimen in any Roman church, the altar-piece of the chapel of the SS. *Annunziata* and *S. Maria sopra Minerva*—an exquisite picture (formerly attributed to Fra Angelico) commemorative of the founding, in 1460, of the Annunziata Confraternity for the annual endowing of young girls, a charity still liberally exercised, due to the Spanish Cardinal Torquemada, whose tomb is in this chapel. The subject is two-fold—one of the

¹ Martin V. engaged Masaccio, Gentile da Fabriano and Vittore Pisano to paint its walls; and a Last Judgment painted above the chief portals before the time of that Pope, was visible till the seventeenth century.

earliest examples of such objectionable novelty in art-treatment—namely, the Annunciation, together with the presentation of several young girls to the Madonna by that Cardinal, their benefactor, who kneels with his *protégées*, holding a purse in his hand, before the Virgin Mother. This much-prized picture is rarely to be seen unveiled, except on the festival when those dowries are given, the 25th of March. In the same Dominican church is an interesting fresco-series, by Filippo Lippi (1460—1505,) on the walls of a chapel, founded in honour of S. Thomas Aquinas, by Cardinal Caraffa, where stands the splendid monument of Paul IV., and on a tablet in which we read the bull of Alexander VI., date 1493, granting plenary indulgence to all the faithful who visit this chapel either on S. Thomas's Day or on the festival of S. Mary's birth. Over the altar is the Annunciation, a picture in which conventionalism is carried to an offensive extent that disregards all sacred proprieties, for the Madonna absolutely turns away from the Angel who is addressing her, and gives her attention *exclusively* to the group of S. Thomas and the Cardinal Caraffa, who kneel before her on the other side, the Saint presenting his devotee. The Assumption, occupying the wall above, is a theatrical and utterly undevotional picture, in which the Angels seem to be dancing, and the attitude of S. Mary, as she ascends on clouds, is that of a stage-performer. Far superior is the other great fresco, on one side, the finest work by Lippi in Rome, known as the "Disputa" of S. Thomas Aquinas; that Saint being here seen on an elevated throne between four allegoric female figures, setting his feet on a prostrate form in oriental costume, supposed to be the Arabian philosopher, Averroes, whose writings were deemed in that Saint's time a perilous source of heretical notions; in front are numerous figures intended for teachers and disciples, and in the midst, several books laid on the ground; on one of which we read, beneath a dogmatic sentence, "Error Arit;" on another, "Error Sabellii;" on an open book in the hand of S. Thomas, over the words, "Sapientiam sapientiorum perdam;" and on a scroll below the prostrate philosopher's figure, "Sapientia vincit malitiam." Above this picture is another in a lunette presenting an allegory of the discomfiture of Moselm superstition by Orthodoxy; S. Thomas kneeling at one side, a stately matron (the Church?) ordering the expulsion of a man in oriental dress, by her attendants, from the threshold of a sacred building.

An example of the legendary in art is seen at *S. Pietro ad Vincula*, in the fresco by Antonio Pollajuolo, representing the plague at Rome, A.D. 680, and the Demon striking with a lance the doors of the houses to be visited by death at the behest of an avenging Angel; also the interposition that led to the erection of the altar of S. Sebastian, in this church, and the consequent cessation of the pestilence through that Saint's prevailing prayers,—hence, the devotion to him as protector against endemic diseases. So striking a subject might have been made much more of than in the picture, but feebly executed, here before us.

C. J. H.

THE CHURCHES OF IRELAND.

[In a paper, authenticated by the signature of its respected writer, the Editor has not thought it necessary to modify expressions, which may possibly cause pain to Churchmen, equally sincere, who take a different view of the present political crisis.—ED.]

To the Editor of the Ecclesiologist.

DEAR SIR,—The proposition to cast off the Church in Ireland from the State has caused such consternation and dismay in the minds of many Churchmen, that it is difficult to collect one's thoughts and write calmly upon anything connected with that branch of our Communion. As for art, or æsthetics, or architecture, or music—anything, in short, connected with that very comprehensive subject, ecclesiology,—it may seem almost ridiculous to speak of them at present as applicable to Irish churches. It may be thought that the utmost we can attempt is to deprecate their total overthrow; and yet, though feeling as much as any man the discomposure and unsettlement caused by this startling proposition, I cannot agree with those who would sink the subject of endowments altogether. Nay, more than this, I would urge some considerations even more urgently at present than before, for this very reason, that compromise never served any cause, and that in truly Conservative action it is essential towards ultimate success that the whole cause of the aggrieved party, and his full rights, should be boldly and clearly stated.

I must again regret that, for very urgent and genuine reasons, my papers on the Irish Cathedrals have hung fire, or been interrupted by interlocutory essays,—what Southey, in "the Doctor," calls *Inter-chapters*. But I would now ask, is there not a cause?

With an alarm only less than that which all your readers, I hope, feel for the threatened disestablishment of the Church in Ireland, do I look upon the language used by some of her friends as to "modifications." Most sincerely, and from the deepest conviction, do I maintain that no legitimate modification remains that cannot be brought about by the existing machinery of the Ecclesiastical Commissioners; and this is said with the further conviction of the wrongfulness of those measures by which that Commission was instituted. Modifications, I fear, mean organic changes, further diminution of bishoprics, suppression of dignities and chapters, against which I have already pleaded; measures that will satisfy no popular cry, and that will but more break the spirit of the clergy, and of all who desire the greater beauty and seamliness of the fabrics and services of the Church. But all this while we are almost called upon as a matter of course to abandon old principles, and to eat our own words. By "we," I mean those Conservatives who believe that the Church had property, not as an aggregate belonging to one great corporation, (for such the Church is not, in its temporal aspect,) but as belonging to several, both sole and

aggregate. We are called upon to submit, as a *fait accompli*, (a phrase that ought to be in no honest man's vocabulary,) to the robberies committed upon the Irish Church in 1833, and legalized, after very strong reclamation from that Church.

Now, not to dilate upon that grievance, I venture to maintain, in conformity to what has been said in preceding papers, that we do require modifications in another way. We require restorations. But if these cannot be effected, we have a right to demand the retention of what is now possessed.

I know that in thus pleading one is open to the objection of antiquarianism; but there is much substantive good in antiquarianism, much that is real, holy, and therefore useful. And for no other reason than as subservient to the ends of reality, holiness, and usefulness do I urge the consideration of the actual constitution of the Irish Church, in order that it may be rescued from the degradation which crept into its institutions through the apathy and ignorance of the century that has passed.

Modern Commissions, it would appear, are either afraid or indisposed to enter into first principles. The reason of our cathedral foundations, and the nature of their requirements, appear to have been all but lost. A Commission doing its duties fully would inquire into the causes of many supposed anomalies; and if regard is had to the true rationale of their Church, would make these anomalies cease by the restoration of old endowments to their proper uses.

I am not without some hope that what has been already said in the foregoing papers has in some degree tended to show what these uses were. The way in which the churches of Ireland have been for a long time regarded is too exclusively parochial. Much, doubtless, was required to be done, and much was done, in spite of all that our adversaries have said, towards promoting the residence of the parochial clergy, towards restoring churches, glebes, and glebe houses—how successfully, Dr. Lee's invaluable papers of facts amply show; how during one century and a half the churches were raised in number from four hundred to fifteen hundred. But the higher devotional interests of our churches in their public services were too little regarded. The cathedral system was contemplated rather as an exception, than as a necessary adjunct to the Church's constitution, as it undoubtedly was from the time that endowments existed, and in spirit before they existed at all. And where it was kept up, as in Dublin, Armagh, and a very few places besides, what was the popular notion? A grand Sunday service—nothing more. The daily prayers, the beautiful system of graduated ministrations, the residence of men, like the ancient Culdees, "the servants of God," whose specific office was daily attendance on holy services, were forgotten. The reason why dignitaries should be specially endowed—that is, in order that they might keep residence—was lost sight of, and the very name of dignity was misinterpreted.

With all the horrors of the present movement in Parliament before my eyes, in all their hideousness, I yet do not relax in the earnestness and intensity of the petition, that sound Churchmen will look at this matter a little closer, and demand not only the preservation, but as far as may

be, the restitution of the Irish cathedrals. Let them not make invidious and utterly inappropriate comparisons between them and those of England, or despise them because they may be small, half ruined, imperfectly endowed; or because their pristine services may have fallen into desuetude.

My present letter must be short. Many reasons hinder me from saying much. Yet I have the presumption to urge the following things, which I would fain influential men could bring before the commission, or rather before the country; as boards and commissions have no hearts, whatever their individual members may have; and when these bodies set about to do anything, they must needs *undo*.

1. Let us look to the reason of the endowments of dignities; which was residence, either constant or partial; and seek to restore this.

2. Let us look to the endowments (many now alienated) of vicars-choralships; and it will be evident that these were intended for the choral, but not exclusively the lay, service of those churches where they existed.

3. Let attention be called to the fabrics of the churches, full as they are of interesting details, and often worthy of conservation and very careful restoration.

4. And above all, let us consider the religious worship which ought to be restored in its full and pristine vigour; and consider that in any way to curtail the means for effecting this is to oppose true Christian precedent.

5. Let not one single cathedral in Ireland be reduced to a parochial standard, without earnest reclamation, and some effort towards its rescue.

I would call attention, were it necessary, but surely every reader of the *Ecclesiologist* must know that as well as I do, to the papers of that excellent institution, the Kilkenny Archæological Society (now widened in its designation and sphere,) and more particularly to the restorations made, and making at Clonmacnoise, by its learned and indefatigable secretary, Mr. Graves. Were his example followed, it would require no very large contributions to restore in the genuine sense of the word, several of the ruins now buried and forgotten. What he has been able to effect at Clonmacnoise is beyond all praise. I would call attention to the ruin at Kilmacduagh, and the round tower there, one of the finest in Ireland,—if it be not already ruined. But if it be, the stones can be collected, and restoration can be made.

Yet after all, this is not the main thing wanted in restoration. We want something done for the cathedrals yet in use, and *very few* there are, which are not. Cashel, Kildare, Ardfert, at least, are worthy of thorough restoration, and of having historical and ecclesiological memorials like those of Kilkenny, so admirably finished by the excellent antiquarian just mentioned, and his accomplished associate, Mr. Prim.

But my appeal is not confined to the fabrics. Why not treat the endowments of the cathedrals as the buried stones at Clonmacnoise have been treated? Like them, these have been buried beneath the ground, or scattered here and there, the symmetry of their general

design and their purpose forgotten or misunderstood. I have, with very broken leisure and many hindrances, endeavoured to put a few of these together, and hope, if God prevents my heart from breaking under the sense of the present wrong, to pursue the task, in your next and successive numbers. Can I hope for any aid in this undertaking?

Now what I should really desire is this: so let me state it plainly.

I am far from a rich man. If I were, I should put in execution an old day-dream of mine, and that is, get plans and elevations of all the old cathedrals of Ireland, maps of the precincts, &c., and all available designs which still remain, and put these together to illustrate the changes attempted hitherto. If I could be assisted in the expense of procuring them, (I cannot attempt it myself, though in a few instances I already possess the materials,) I would try to reduce to shape all that can be found, by direct documents or fair inductions, of the constitution and use of the Irish cathedrals.

It might be a forlorn hope after all, and yet perhaps God's blessing might be on the endeavour, so as to aid in arresting the progress of revolution and destruction.

I remain, dear sir,

Faithfully yours,

JOHN JESS.

Peterstow, Ross, May 23, 1868.

THE LADY-CHAPEL OF S. ALBAN'S ABBEY CHURCH.

We hear with great satisfaction of an energetic movement being set on foot for the rescue of the Lady-chapel of S. Alban's Abbey from its present hideous state of desecration. This is proposed to be accomplished by means of another restoration, only second in interest to that of the Lady-chapel itself—we mean the old abbey gateway, so long used as a prison. The following circular details the proposed scheme. We heartily wish success to the movement:—

“The building of a new Liberty Gaol at S. Alban's having released the old gateway of the abbey from its appropriation as a house of correction, a committee has been formed for the purpose of acquiring possession of the same, and devoting it to a more worthy use.

“It is proposed to purchase it from the Liberty magistrates, and to convey it, in trust, to the Earl of Verulam, Robert Pryor, Esq., (high sheriff of the county,) and the Rev. Sir John Hawkins, Bart.; with the view of its being afterwards offered by them to the trustees of King Edward the Sixth's Grammar School, in exchange for the Lady-chapel of the abbey church, in which that school is now held.

“Three objects of interest will thus be attained:—the venerable gateway (which dates from the latter part of the fourteenth century) will be preserved; a dignified and permanent home will be secured to the school, with houses for the masters and a playground for the boys; and the Lady-chapel, an almost

unique specimen of late Decorated work, (date 1326,) will be given back to the abbey church, from which it has long been severed.

"At least £1,500 will be required, towards which some subscriptions have been promised. It is confidently believed that the liberality of the county will promptly supply the remainder."

DEAN STANLEY'S MEMORIALS OF WESTMINSTER ABBEY.

WHEN we heard that the Dean of Westminster was to give us a history of his beautiful minster, from what we knew of his account of Canterbury we expected a very different production from the volume before us. For the ordinary reader it is very interesting, amusing, and readable. The language is eloquent, though disfigured by carelessness and incorrectness of expression, sometimes causing considerable difficulty in discovering what is really meant. The book is, in the main, an elaborate though hasty digest of the ordinary works which had been previously written upon the same subject; the authorities cited being frequently the more modern writers, when one would have expected quotations from documents or early historians. Thus Brayley is quoted as an authority for facts of historical interest, where the original writers might well have been adduced. This is the more vexatious, inasmuch as the Dean has access to records not within the reach of the ordinary public, and has had the valuable assistance of a first-rate judge and reader of such things. It would have been far better if the idea of Westminster containing an entire history of the kingdom, art, science, literature, &c., of England had not entered into his head. In that case he would doubtless have confined himself more to the persons and events which were really connected with the abbey, and consequently given more attention to them.

Though well written enough—or rather well enough compiled and strung together—we could have consoled ourselves for a large abridgment of the long description of the burials. A mere list of a large majority would have enabled any student of history to supply all that we have on that head in the volume. Of course, if this book is intended for a popular guide-book, it answers its purpose; but we looked for something much more than that from the author of the *Memorials of Canterbury Cathedral*. There is very little in the whole volume that the well-informed Englishman did not know already, though we are bound to say that it has been put in a very pleasant shape. In America the book may have a very large sale, and command respect; but it will never be looked up to as an authority in this country, except with the unprofessed antiquary.

One cannot help feeling that the Dean gets his authorities second-hand, and, not unfrequently, being rather at sea about the just bearing of the quotation, draws to a considerable extent upon his own great imaginative powers. When, on p. 400, about the infirmary, we were

told, "here in the chapel the young monks were privately whipped; here the invalids were soothed with music; here also lived the seven playfellows, (*sympectæ*), the name given to the elder monks, who, after the age of fifty (!) were exempted from all the ordinary regulations, were never told anything unpleasant, and themselves took the liberty of examining and censuring anything," it struck us at once that the number seven was odd, if these playfellows were all the monks above fifty years of age; but more extraordinary still, that such wonderful exemptions should be allowed to men just passed the prime of their life, in a majority of instances doubtless in full vigour of body and intellect. What the number seven means, unless that at some particular time, probably Abbot Ware's, there happened to have been seven, we have not discovered; but a very little trouble explained our other difficulty. Looking at the Dean's authorities, we found—(1.) Ingulphus, A.D. 974, though in p. 379 he is quoted as of 1043 to 1051, and his chronicle allowed to be of disputed authority. We thought the forgery was generally admitted, and that it was known to have been the work of a fifteenth-century writer. (2.) We have Ducange's *Sempecta*. Upon referring to this common and well-known authority, we find two things: first, a full elucidation of our difficulty, showing that the Dean is absurdly wrong; and next, that he had almost for certain never looked at Ducange at all, from whom, by-the-bye, he borrows his reference to Ingulphus. It is quite impossible that, if he had read Ducange's lucid account of *sempectæ*, he could have fallen into such blunders; for though his assistants may have found difficulty in understanding the somewhat quaint Latin of Ducange, no such difficulty could have misled so good a scholar as Dean Stanley. The same cause may account for his mistranslation of the kings of France's "promise," (prayer,) "*Ut regale solium, &c., sceptrum non deserat.*" Be this as it may, it is clear enough that his reference to Ducange could only have been second-hand.

As we believe that this particular case is only one out of a multitude of similar ones, for on no other supposition can we account for the wonderful order of authorities throughout the book,—e.g., at p. 401, note 4, we have Fuller cited as first authority, and *after* him Eadmer and Florence of Worcester,—we will examine it at some length. A singularly well-informed critic has remarked that the serious inaccuracies into which the writer has fallen have arisen from his medley of old authorities. We incline to the view that the Dean has been more frequently, if not entirely, misled by "modern blunderers," and that he has examined the original authorities, with the exception, perhaps, of a few of the specially Westminster MSS., very little indeed.

What, then, were the *sympectæ*, or as Ducange spells it, *sempectæ*? He says that, in the rule of S. Benedict, "*Dicuntur seniores sapientes fratres qui quinquaginta annos in ordine exegerant;*" or, as we say, had passed their jubilee; and that "major indulgentia eis tribuebatur, ab omnibus officiis cætera immunes." For that there were three regular degrees in the convent.

1. Juniors, who, up to the twenty-fourth year of *profession*, had to bear "*omnia officia chori, claustrii et refectorii.*"

2. Those who had passed twenty-four years "*a conversione,*" and

these for sixteen years following held an intermediate degree, being exempt from minor duties, "cantariæ, epistolæ, evangeli, et aliis minoribus laboribus;" and being supposed to be men "perfectæ ætatis et consummati iudicii," had to attend to the greater concerns of the monastery, "totius loci sollicitudo."

3. Those who had reached the age of forty to fifty (still of course counting a *professione*) were called "seniores," and were excused "ab omni officio forinseco, sc. provisoris, procuratoris, cellarii, elemosynarii, coquinarii," &c, like "milites emeriti" who had borne the heat and burden of the day in their Master's service and the good of the house.

4. Then came the quinquagenarii, "qui scilicet quinquaginta annos in ordine exegerant;" to whom "omnimoda immunitas" was granted, and they were called *sempectæ*, each of whom had a younger monk as a companion. And so they were called *συμπάικται*, not because they were "playfellows," (*collusores*.) but because, for the comfort of their old age, *συμπάικται*, or junior monks, were allotted to them, to minister to them, and sit by them at table. So that the translation "playfellows," as a description of these very aged (*provectoris ætatis*) monks is not an overhappy expression.

All this blundering is the more inexcusable, because, besides such clear explanations as we have quoted above, we have the most distinct assurance that the degrees in the order had nothing to do with age, but with the age from profession, "quippe in monasteriis non ætas quæritur, sed professio, ut est in Regula S. Pachomii."

So much of the book consists of mere assertion that it is most vexatious that we cannot feel sure that the authorities given have been verified, and that so few quotations even from the *Consuetudines* of Abbot Ware should have been given in the words of the MS. It is much to be wished that this important work were published. If the Dean and Chapter cannot do it themselves, surely there are many that would be only too glad to undertake the publication. While upon this matter of authorities it is well to notice that the errors are not only of commission but also of omission. In a book that is written so much upon the ancient tombs it is hardly fair that in speaking of the *Gleanings of Westminster*, no mention should be made of Mr. Burges' name, who wrote the whole of the articles upon the royal tombs, and whose work in the said *Gleanings* is quite as valuable as anything in that really very valuable book. By the way also we may notice that the discovery of Bishop Ware's tomb under the pavement was only a verification of what Mr. Burges first noticed some years ago.

In contrast with this ignoring of real authority we have Crull quoted as answerable for the fact that the favour shown to William de Valence was one cause of the king's embroilment with the English Barons; and as the passage goes on, "his whole tomb is French—its enamels from Limoges; his birthplace Valence on the Rhone, represented in his coat-of-arms (?). His son Aymer—so called from the father of Isabel, Aymer, Count of Angouleme, built the tomb; and also secured for himself a more splendid resting-place on the north side of the Sacrarium, making one range of sepulchral monuments with his Uncle Edmund and his Aunt Aveline." The only reference we have for all

these assertions, very interesting if they can be proved, is for the last. See *Old London*, p. 194. In a note we are informed, "That his, i.e., William's, two children, John and Margaret, occupy richly-enamelled spaces at this part of the shrine. The name of the father is still visible on the grave." What shrine is here meant? If the tomb of William de Valence, no such thing exists. Possibly this note is a quotation from Crull; but if so, surely the reader should be informed that since his time the said enamels have disappeared. It is, perhaps, one of the most curious features of the book that ordinary facts which any one connected with the abbey might in a few minutes assure himself of, seem to have escaped the Dean; thus we are told, that, in the case of the tomb of Henry V., "aloft are hung his large emblazoned shield, his saddle, and his helmet, &c.; the shield is gone;" and yet both shield and saddle are drawn upon the title page of the present volume. But again; the ten knights that accompanied Crookback are alleged to be sculptured on his tomb; they were in fact only painted on it, and are now wholly obliterated. In another place we are told that the tomb of Edward II., *if he had any*, &c. Now we all know, and so did the Dean, for he says so elsewhere, that the tomb of Edward II. is at Gloucester; why then should he quote Fuller's mistake. The gates to the tomb of Henry V. are at page 150 said to have been added in the time of Henry VII., when it is known who made them—as he might have found from so common a book as Neale's *Westminster*, 1856, p. 36. "In Rymer's *Fœdera* is an order for the payment of £12 to John Arderne, clerk of the works, for thirty-six tons of Caen stone, by him purchased to make the king's tomb; and £23. 6s. 8d. more for making the tomb. The order bears the date of the 1st year of Henry VI., and it is evident that the tomb was then completed. In the same volume is also an agreement for the fabrication of the iron work round the tomb made by Roger Johnson, smith of London; and copied from the patent rolls of the ninth year (anno 1431) of Henry VI."

On the other hand, for so interesting a statement as that at the time of Wat Tyler's rebellion, John Mangett had clung for safety to one of the slender marble pillars round the confessor's shrine, and was torn away by Wat Tyler's orders; we have as the authority, Brayley! For Edward the First's disinterment, Neale and Dieraelli are quoted instead of the elaborate account in the *Archæologia*. With such disregard of authorities when found, and reliance upon authorities which are really none at all, it is not remarkable that we are told again that William Torel, the artist who made the statues of Henry III. and Eleanor was an Italian. Now if the Dean had read the *Gleanings* for himself instead of trusting to quotations he would have known that William Torel was a goldsmith and citizen of London, and, as far as we know, had not the remotest connexion with the Torelli family. Any one who knows anything of the art of the period need not be told that the Italians of that date were not nearly so far advanced in sculpture as the English or the French. English art of an early date has so much disappeared through our Reformation and revolutions that most people know little of it; but those whose business or happiness it is to study the treasures at the British Museum and elsewhere know that at that particular

period there was nothing in the world superior to English art; very little indeed to bear any comparison with it.

This foolish depreciation of anything English is very annoying, and now that the subject has been so much illustrated as far as the art of the thirteenth and fourteenth centuries is concerned, quite inexcusable in writers professing to be well informed. To show the interest taken in the fine art of the abbey, upon turning to the index, we find the name of Bacon, the sculptor—but that of Torel omitted! Another serious omission in the book is a good plan of the minster and its chapels. The lists of tombs in place of proper plans are sometimes anything but intelligible. What is meant at page 134 by the words Aveline “died two years after her brother-in-law, the king, and was followed to the same illustrious grave by her husband.” By what figure of speech can the abbey be called a grave? Again in this note we are told that “her tomb was originally raised upon the present basement.” Surely if these words have any meaning, there should be some explanation to make them clear.

Many of the inaccuracies and false conclusions in the book appear to have arisen from Dean Stanley's love of finding contrasts and parallels. Thus his attempt to draw an analogy between the Chapter House and House of Commons makes him ignore the existence of Chapter Houses on the Continent, which certainly exist, though not to the same extent as in England. What he says, however, on this head was borrowed from Mr. Fergusson.

The parallel between Westminster and Thebes, both being approached by a continual succession of gateways, reminds one of that other comparison—“There's a river in Monmouth, and a river in Macedon, and there is salmon in both.” The book would have been greatly improved if a little more time had been spent in securing accuracy of fact, and if it had owed less to the Dean's imaginative powers.

As a pleasant and amusing book the Memorials of Westminster Abbey will have a short-lived celebrity. A History of the Abbey—such as we had reason to expect from the writer, and such as will satisfy scholars, has still to be written, and we cannot help regretting the publication of this hastily-made compilation—as it must almost necessarily prevent the publication of a better History of Westminster, for many years at least.

THE ROYAL ACADEMY.

HOWEVER much the Royal Academy may have fulfilled its purpose in other respects—(and he would be a bold man who would say that even in matters of painting it had altogether answered the expectations of its founders)—every fresh exhibition proves how utterly inadequate is its display of architecture and sculpture. The latter in its legitimate place as the handmaid of architecture is almost entirely unrepresented; and instead we have nothing but the busts of rich or distinguished persons and imitations more or less meritorious of Greek and Roman

sculptures, varied this time by a most wonderful production, of Prince Albert in a sort of compound dress borrowed from all times. His legs "more Tyriæ virginis alte succinctæ suras," or like Malvolio, cross-gartered,—the said conglomerate is called in the catalogue an early Saxon dress,—the shoes are something between Roman sandals, Bond Street slippers, and the usual theatrical costumier's wares: the stockings, common coarse-ribbed worsted as now worn, bound round and round with thongs: the ornaments of the dresses and the baldrick are bad nineteenth-century Gothic. Of course in such matters tastes differ; there may be some to admire such sentimental masquerading as we have here. For ourselves, we should be glad if the Royal Academy school of sculpture were banished to a still lower place than the vaults at Trafalgar Square, if its results are to be no better than this. There will never be much good arising from our school of sculpture unless it is more introduced as a necessary adjunct to our architecture, or more properly as an integral part of it. So long as we encourage rows of busts great and small in niches and on the top of poles or pedestals we are not advancing the art a single step; we are simply spending a great deal of money upon lifeless and unnatural effigies of persons, the likenesses of whom we have a thousand times better, in drawings, engravings, miniatures, or paintings. Nothing was so painfully manifest in the otherwise gratifying exhibition of designs for the new Law Courts than, with only one exception, the manifest inability of the competitors to treat sculpture fairly. *Non omnia possumus omnes*. But if an architect knows that he cannot design or apply sculpture, he should not be satisfied with trying to compensate for the want by quaint irregularity, picturesque grouping, or other contrivances more clever than artistic. He ought to confess his want of power in this particular and associate himself with some artists who could work with him but under his direction and in strict reference and subordination to the general design. Sculpture to be of any value must never be something to be applied or not as funds may be forthcoming. The glory of the Elgin marbles and other wonders of Greece does not consist merely in the exquisite beauty of the individual sculptures. No more did the best examples of mediæval sculptures. A building may have hundreds of most costly and really well-executed statues and yet be none the better for all the outlay. A large proportion of what was proposed in some of the Law Courts drawings would have been positively detrimental, and as at present managed the Royal Academy, as far as this subject is concerned, rather stands in the way of progress than assists it. Let us hope that the new era commencing may be the beginning of better things; at present it is bad enough in all conscience for this great branch of art.

But as for architecture itself, its representation on the walls of the Royal Academy is simply absurd. There are few architects in the least above mediocrity who think it worth their while to exhibit at all: those who do so, seldom put forth their strength or send anything but pretty pictures to catch the eye of the uninstructed. The thing is such a manifest farce that our better architects do not hesitate to show their contempt for the institution. We have seldom seen so poor an archi-

tactical show as there is this year. There is no great wonder in this, when so little space is allotted to the subject, and so little care taken or intelligence shown in the hanging of the drawings, that some of the very best things are often hung either on the ground or so close to the ceiling as to be undistinguishable,—while picturesque prettinesses, which as architecture would be utterly worthless, are allowed to occupy the principal places. Not unfrequently one is unable to disbelieve that influences, other than artistic or pictorial, have been brought to bear, as well to the discouragement and detriment of the deserving as to the advancement of the mediocre and incapable.

As soon as the Academy gets its new habitation and enlarged accommodation, this subject must be settled more satisfactorily. It is really a matter of some surprise, except that the public generally is so uninformed as to art, that either a place on the walls of the Academy should be desired or association or fellowship coveted with a body such as the Academy is as at present constituted, neither able nor willing to do justice to the prince of the arts. As the Academy now is, the authorities are about as competent to judge of architectural merit as the College of Surgeons or the Astronomical Society. When the new buildings are finished, architecture should either be entirely given up or more adequately represented. Space should be allowed for elevations, plans, and sections, and the exhibition of merely pretty perspective discouraged. Especially valuable too and interesting in every way to the general public as well as the profession would be photographs of works actually done. It would be an immense improvement if these were to be exhibited, especially in metal-work, art-furniture, and the like. If such a practice became common, architects would have to take a little more trouble in knowing what they want and seeing it carried out. It is not all to be laid to the charge of the art-workman that so few fine things and in all respects satisfactory are produced. The drawings which form their instructions are frequently little more than hints to be filled up according to the ability of the executant. In this case the sketcher has no right to complain of the want of power in his assistant and the poverty of the result. If architecture and all that belongs to it is to be properly represented we do not see why the actual works themselves—such as would not occupy too much room—might not be exhibited. A fine specimen of iron or goldsmith's work is just as much a work of art, and has just as near a reference to architecture as sculpture or painting. If, however, it should prove difficult to find room for such an exhibition as this, there could be no sort of objection to a display of photographs taken from them. If a painting showing a certain amount of art-power beyond the ordinary powers of artists commands a high price and confers well-merited distinction, why should not the same hold good in metal or woodwork? as things are now, such a beautiful work, so justly praised in the *Athenæum* some weeks back, as Mr. Burges' litany-desk for S. Andrew's, Wells Street, brings no greater gain to the artist than one executed by the bull's-eye, knotch and chamfer school would to its designer, though the pains and time taken in preparation and supervision must have been double.

Such an exhibition of really art-work, no matter in what material, as is advocated above, would as much as anything bring to the notice of the public the value of such real fine art, and cause its proper remuneration, and so also encourage its production,—sometimes, we might hope, done by the hands of the artist himself. It would probably also help on what we have always so strongly urged, greater extension of mediæval art to our ordinary secular wants. If persons of large or even moderate means saw in such annual exhibitions as much art-power shown in other decorative and useful objects for the private house as they may see in the paintings which draw such crowds yearly to Trafalgar Square, they would as earnestly covet the possession of such objects, and be as ready to pay fair prices for them as they are for paintings and drawings. As long as the Gothic architect solely devotes his attention in gold and silver work, for instance, to the making of chalices and other church vessels, not only does he cramp his powers, but what he does is scarcely seen by the public.

With their greatly enlarged space at Burlington House the Academy may greatly improve their exhibitions,—in no branch of art more than in what more especially concerns architecture,—but if they hope to do so, they must let the architectural element in the governing body occupy a more adequate position. The decisions of landscape and cattle painters upon the merits of architectural productions will never carry weight either with the profession or general public.

We have not left ourselves much room to notice in detail those of the forty or fifty architectural drawings exhibited which are worth studying. One of the best of all, not as a drawing, but as a composition,—we mean Mr. Burges' west front of Cork Cathedral—is hung up so high as to be nearly invisible. It is commonly reported that the hanging committee took it for a copy of some ancient building, and so put it in its elevated position, a place which as a mere drawing might not be altogether unmerited, as it scarcely does credit to its excellence as a design. One of the most effective drawings, which is delightful in its way, is Mr. Waterhouse's Corner of the Manchester Assize Courts, being in fact the best part of his noble design.

Very pretentious, but sadly frittered away and wanting in dignity, is Miss Burdett Coutts' Bethnal Green Market, from Mr. Darbishire's designs.

In strong contrast to which stand Mr. Street's designs for the church at Pera, Constantinople, which is as severe and studiously devoid of ornament or even moulding as the other is overdone with prettiness. We much doubt in this instance the wisdom of constructional colour in merely varied courses of different coloured stone. So very plain a design, good enough in itself, certainly needs the relief of coloured decoration. We wish Mr. Street was not so fond of clumsy square-headed crosses, and that he had more eye for grace and elegance of outline. His design for the East Grinstead Convent is a very good specimen of his style. Unless, however, utilitarian reasons can be given for the arrangement, we do not see the advantage of putting the principal door out of the centre of the gable in which it occurs, with the small lancet on one side and the niche with a saint in it (a feature,

by the way, he seems so fond of repeating) to balance. Granted that the arrangement was necessary, we have no fault to find with the way in which the irregularity is masked.

Mr. Watson's "premiated" design for the London Orphan Asylum is not satisfactory, though ambitious enough. Mr. E. M. Barry's Crewe Hall drawings are good of their kind.

There is nothing much better in the whole collection than Messrs. Godwin and Crispe's "premiated" design for the Bristol Assize Courts.

Messrs. Slater and Carpenter exhibit the new reredos for Chichester. Unless the sculpture is of a very high order we should have preferred fewer single full-length figures. There are also a fair number of capital drawings from ancient works, such as Mr. K. P. Spiers' views of Silkmercer's Bazaar, Cairo, and the Mosque of Omar.

Mr. Legg's design for a new National Gallery upon the present site would not be an improvement upon what disfigures the place already. We trust that by this time next year we shall have to report a better exhibition in the New Buildings at Burlington House of the architectural talent of the country. If in the Academy's new home architectural art cannot be better represented than it has been hitherto, especially this year, it will be far better that there should be no show at all and that architects should transfer their attention to the exhibitions in Conduit Street.

OLD CROSSES OF GLOUCESTERSHIRE.

Notes on the Old Crosses of Gloucestershire. By CHARLES POOLEY, F.S.A. With numerous Illustrations. Longmans, 1868.

THIS is a contribution to the archæological literature of his own county from a member of the Cotteswold Club. It makes a very interesting volume. Mr. Pooley gives a notice, which is generally accompanied by a good illustration, of every cross known to remain, whether perfect or mutilated, in Gloucestershire. He has judged rightly in thinking that even a fragment of an old cross is always very well worth perpetuating by a drawing. Certainly it is curious how varied, and how skilful, are the designs of many of the mere sockets of perished crosses with which this volume abounds. In these days when churchyard crosses are so often restored, it is of great value to obtain, in this accessible form, so many precedents for the different details of bases, shafts, and heads, and for the proportions of the several parts to each other. It is well known that it is often as difficult to design satisfactorily a missing portion for a mutilated cross as it is to supply a new limb to an imperfect ancient statue. The *especial* difficulties in designing a cross—namely, the junction of the stem with the base, and that of the head with the stem—are (by the way) not always successfully met in these ancient examples.

Mr. Pooley has given a minute account of the Bristol High Cross, both in its original state, and in its present condition at Stourton.

where it was removed and rebuilt in 1766. A new cross was erected in its stead by the citizens of Bristol in the year 1861, from Mr. Norton's design, which was a general reproduction of the former one.

The cross at Hempsted has been restored, it appears, by Mr. Lysons. It is evident from the engraving that the new head is quite out of proportion with the scale and dignity of the three steps which form the basement. Still more unsuccessful is the restoration of the village cross at Saintbury. Here a sun-dial surmounted by a small fragile Maltese cross has been placed at the top of the original tapering octagonal shaft, which is 11 ft. 2 in. high. The cross at Tortworth has been finished with a four-sided capital and a round ball. In other places a pine-apple surmounts the shaft. The author, however, was fortunate enough to find, among a heap of rubbish thrown into the doorway of a disused rood-staircase in Amney Crucis church, the original head of the cross—of which only the base and the stem remained in the churchyard. This discovery is of very great value. It shows that the floriated cruciform designs which are now generally used in completing churchyard or village-crosses are far too small and insignificant. The Amney Crucis example is a solid mass, quadrangular, and recessed on each side with a niche within which is a sculptured bas-relief. One of these reliefs is the Blessed Virgin and Child; another a rood, i.e. our LORD on His Cross between S. Mary and S. John: the third represents the figure of an ecclesiastic; and the last a knight in armour: (who were probably benefactors of the place, or the donors of the cross.) We see with great pleasure that this interesting cross has been well restored by the present incumbent, Canon Howman. Westcote churchyard preserves a mutilated base of a much higher order of art than usual. It is an octagon, with a niche, containing a sculptured effigy, on each face. The "Preaching-Cross" at Iron Acton is well known beyond the limits of Gloucestershire. It is an unusually fine composition, in two stages, with armorial bearings. At Ashelworth, the head of the village-cross, (which was of exactly the same type as that of Amney Crucis,) was found recently, on taking down the chimney-stack of a cottage, doing duty as the foundation-stone of the hearth. We do not hear that this head has been replaced on the cross. In his speculations on the persons represented in these sculptures Mr. Pooley is not happy. Bisley possesses a churchyard cross of a very unusual design. It is a bold hexagon, with a trefoil-headed arch on each side, and a dwarf spirelet above. This latter is now surmounted by a cross of most inadequate proportions. We notice the almost incredible statement that the font, now within the church, used formerly to stand upon the summit of the churchyard-cross. It is most probable, we think, that this structure was a well-head. Lydney Cross is notable for its noble basement of no less than eight steps. At Condicote there is a restored cross, standing over a conduit. This restoration, laudable enough in itself, is marred by a singular piece of bad taste. On three sides of the socket are inscribed these most incongruous legends. On the first, "Ho, every one that thirsteth, come ye to the waters." On the second, "Restored 1862, W. B. Van Notten Pole, Rector." On the third, "This well is restored for the domestic purposes of the inhabitants of this parish. For

all other uses, recourse to the pump and trough is respectfully suggested. See Resolution of Vestry, March 16, 1865"!! Finally, we have to mention a very remarkable *horizontal* cross, which protects the spring on Robin's Wood Hill, which supplies Gloucester with drinking water.

Mr. Pooley's volume is a very acceptable addition to an archaeological library.

WOOD CARVING.

Original Designs for Wood Carving, with Practical Instructions in the Art. By A. F. B. Folio. Longmans.

AMATEUR wood carving is an accomplishment not unlikely to become fashionable. The present volume will be extremely useful to beginners in the art. The author begins with a full description of the tools necessary, and instructions for using them. The advice seems thoroughly practical and judicious, in all respects; and any one, we think, might master the rudiments of the art with no further directions than are here provided for him. Of the designs, some of those which imitate natural foliage please us the best. When A. F. B. proceeds to design articles of furniture—whether they be picture-frames or Prayer Book and photograph album bookcovers—the art seems to us dubious. Conspicuously overdone and exaggerated is the design for an ornamental bracket; which includes palm-leaves, fir-cones, and convolvulus flowers in one composition, with little regard to the relative proportions of these somewhat incongruous objects. But these are not very important abatements to the usefulness of the work. We do not know a better manual for any who may desire to learn the art of wood carving.

ANGLICAN CHANTS.

To the Editor of the Ecclesiologist.

SIR,—I am delighted to find that my letter to you on the subject of Anglican Chants, inserted in your February number, has drawn forth two letters in the last *Ecclesiologist*. I am quite satisfied with the amount of favour accorded to my theory by the writers: Dr. Jebb "thinks the conjecture very probable;" and S. S. G. "really regrets not being able to accept it: there is such a beautiful simplicity about it." This being so, I shall at least not retract the theory until some one is able to put a better in its place.

Nevertheless I will, with your permission, make a few remarks upon the two letters, and first upon the letter of S. S. G.

Your correspondent says that an essential part of my "argument consists in the assumption that musical accents are as unalterable as the law of the Medes and Persians." I do not think that I quite

understand the remark; but so far as I do understand it, my reply would be that I had no intention of making any such assumption, and that I do not perceive in what way it is essential to my argument. The chief point in my paper was the propounding of a theory with regard to the structure of the Anglican chant; but I added that if this theory should be accepted, it appeared to me that it might help us in the work of *barring* [I adopt the word on Dr. Jebb's recommendation, and discard the word *pointing* with much penitence,] the Psalms and Canticles. It seemed to me that if it were practically admitted that the rhythm of the English *Gloria Patri* should be taken as the typical rhythm, to which that of other verses should be assimilated, the admission might be of practical value in settling some of the points in dispute amongst the advocates of different systems of barring; but this was in my mind a secondary question. However, I am very willing that this question should be discussed, because even an approach to uniformity with regard to barring would be a great gain: a variety of systems in the same diocese are a positive evil, because the same choir may, in these days of choral gatherings, be obliged to adopt sometimes one system and sometimes another, and so confusion and difficulty may be produced.

With regard to what I said in my former letter on this subject, I suspect that S. S. G. has laid too much stress on the words, "To point a verse, we must first cut off from the end a long syllable," and has not attended sufficiently to my subsequent qualifications; otherwise I do not see the force of his remark, "it would be a decisive mark of an ill-taught singer to make the last syllable of any of these words, [*sacrifice, wickedness, vanities, holiness, eternally, bitterness, victory, Trinity, liberty, righteousness, charity.*] strong." I quite agree; but I do not perceive how this statement conflicts with anything that I have written.

Then again, S. S. G. quotes the following as specimens of barring from which I ought to disagree,

rejoice in the | strength of | our sal- | vation,
day of temp- | tation | in the | wilderness,

and he adds, "I must wait to know what the Dean would do, before I can proceed with this part of my subject." My answer is that I should divide the verses as they are divided above. It seems to me that the division is in accordance with the principles which I briefly enunciated in my former letter: but to say this is, of course, to show that S. S. G. and I do not quite understand each other.

With regard to Dr. Jebb's letter—independently of offering him my thanks for the information he has supplied, I have only one remark to make. Dr. Jebb objects to treating such words as *wilderness, adversaries, testimonies* "as one long syllable in the cadence." I feel very incompetent to give an opinion upon such a matter, but certainly my cathedral experience inclines me towards that treatment which Dr. Jebb deprecates; and I am led in that direction by the very reason which leads Dr. Jebb in another: "ought we not in musical recitation to adopt the most solemn method of pronunciation?" Surely: and *this principle leads me to give the same force to the first syllable in*

each of the words above adduced as would be given to it in good reading; therefore I should make the first syllable take the place of the long monosyllable in the typical form, the English *Gloria Patri*, and make the following syllables subordinate. But I venture to deny that this method involves any "colloquial clipping and curtailment:" this process doubtless brings in the very worst evil: every syllable should be pronounced. I remember hearing of an Irishman who boasted that he could make *County of Tipperary* into one syllable: this is a skill to which I do not desire that chanting should even approximate: by all means let us have careful enunciation of syllables, but may not this end be attained consistently with the condition of assigning the three syllables of a word such as *wilderness* to the concluding semibreve of the chant? Any how I can assure Dr. Jebb that I am as much opposed as he can himself be to anything like a "mutilation of the Queen's English."

The result of my experience and observation is to produce a strong belief that we shall never arrive at a system of barring which shall be universally accepted as *the* system for Anglican chants. There seems to be some innate difference of taste upon this as upon some other subjects. Nevertheless it may be that the uniformity will be gradually more and more nearly attained; and absolute uniformity, though it is theoretically desirable and would have some practical advantages, is certainly by no means essential.

Your obedient servant,

H. GOODWIN.

*The Deanery, Ely,
Easter, 1868.*

TWO NORWEGIAN CHURCHES.

WE find in the last brochure of the *Norske Bygninger fra fortiden* some interesting illustrations of two curious Norwegian churches. *Hove Kirke* is a small structure consisting of nave, so short that it is scarcely more than a square on the plan, a very small chancel with semicircular apse, and a western tower. The arch between the chancel and the nave is so small and narrow as to be scarcely more than a door. The chancel has a door (answering to our priest's door) on its south side. There is a well-moulded arch to the apsidal sanctuary, which has three deeply-recessed round-headed quasi-Romanesque windows. The altar, a solid mass of masonry, with projecting mensa (in which is sunk a reliquary on the top surface,) stands isolated on the chord of the arch. The nave has two small deeply-splayed lights on each side, and a small door on the south-west. A door opens into the tower from the nave; and the tower has a small external door at the west side. The whole structure is evidently of late Romanesque date.

The other church, *Dale Kirke*, (in Lyster,) consists of a nave with square-ended chancel. The chancel has a single deeply-splayed lancet light in the east wall, and a similar one on the north side; one on the south side seems to have been modernized and enlarged. The chancel arch is wide and without mouldings. Here too the altar, a solid struc-

ture, stands free from the east wall. The nave has a single deeply recessed light on its north side; two windows, (one of them composed of two lights,) and a small door on the south side, and an elaborately moulded west door. This church belongs to the earliest transition from the Romanesque to the Pointed style. The windows are lancet-headed. The two-light window is composed of a very slender and elegant shafted pier. The south door, which has a Pointed head, has a curious mixture of earlier mouldings, among which some dog-tooth ornament is very conspicuous. The west door is a really beautiful First-Pointed composition; richly moulded, with several shafted orders, and an abundance of dog-tooth ornaments, and fancifully carved capitals. The labels and other details have a curious and most characteristic tendency to the lacertine patterns of Scandinavian ornamentation. The actual door is the ancient one, covered with wrought-iron floriated hinges and foliations.

NOTICES AND ANSWERS TO CORRESPONDENTS.

A photographic illustration (by Bedford) of the Litany-Desk lately executed by Mr. Robinson from Mr. Burges' design for the church of S. Andrew, Wells Street, is postponed to our next number.

Messrs. Clayton and Bell have prepared a window for the great east window of the Guildhall. It is presented by certain subscribers in Lancashire as a testimony of gratitude for the Relief Fund during the Cotton Famine. The subjects are William I. giving the Charter to the City, and Alfred building the City.

"C. A. S.," who referred at p. 99 of our last number to the Rev. H. T. Ellacombe, of Clyst S. George Rectory, Topsham, is requested by that gentleman to inform him whether he proposes the bells in the tower of the new chapel of S. John's College, Cambridge, to be *rung* or only *chimed*. In either case Mr. Ellacombe wishes to point out, that guide-holes of metal, bracketed out from the walls, enable any length of bell-ropes to be rung or chimed without difficulty or impediment to the view. He adds that "*trunks*" or steel rods are equally objectionable.

The Abbé Corblet, a well-known French archæologist, is about to publish a work under the title of "*Hagiographie du Diocèse d'Amiens*," containing a history of all the saints in any way connected with that diocese.

The second volume of the Cavaliere Rossi's *Roma Sotterranea* has just appeared, with an atlas of illustrative plates.

Mr. J. H. Parker has printed, for private circulation only, a catalogue of all the photographs illustrative of the archæology of Rome prepared under his direction in the winters of 1864—1866. It is an extremely useful series. The catalogue is enriched with a *carte de visite* portrait of the compiler.

THE ECCLESIOLOGIST.

"Surge igitur et fac: et erit Dominus tecum."

No. CLXXXVII.—AUGUST, 1868.

(NEW SERIES, NO. CLI.)

MONUMENTS OF THE FIFTEENTH CENTURY IN ROME.

(Continued from p. 168.)

AMONG sepulchral monuments of this period I have not mentioned one which, though without any claims from an artistic point of view, possesses extrinsic interest for the sake of the illustrious dead, that, namely, to Fra Giovanni Angelico,—commonly called "Il Beato," though never beatified by formal decree—at the church of the principal Dominican convent, where he died, aged 68, in 1455. One of the last works executed by that truly devotional artist not long before his death is also to be classed among the finest productions of the religious school in the fifteenth century; the series that occupies the walls and vaults of the chapel of S. Laurence, in the Vatican, pertaining to the oldest extant portion of that palace, to the buildings, namely, of Nicholas V. Another chapel, that of the Holy Sacrament, added by the same Pope, was also surrounded with frescoes by Fra Giovanni, representing scenes in the life of the SAVIOUR. Among the groups in this were introduced portraits of Nicholas V., the Emperor Frederick III., and other conspicuous personages of the times. What must be thought of the appreciation of sacred art, even in its highest achievements, at Rome, when we learn that that chapel was actually demolished, all its inestimably valuable contents being thus irretrievably lost, for the comparatively trivial object of gaining space for the "Sala Regia," built from the design of Sangallo, by Paul III.¹ Further proof is afforded of that neglect and want of feeling for mediæval art at this centre in the strange vicissitudes passed through by this extant chapel of *S. Lorenzo*, which, though restored by Clement XI., in 1712, and provided with a new altar by Benedict XIII., in 1725, was long left abandoned, and at last even utterly forgotten, the entrance to it unknown. Torrigio (see his "Sacre Grotte Vaticane," written in the

¹ This demolition was, it seems, in 1549. According to Vasari, the paintings were preserved at the instance of the historian Paolo Giovio, and transferred to his museum at Como; but the biographer's words do not make it clear whether Giovio actually secured the originals, or copies only, painted by his order. At all events, neither originals nor authentic copies are now at hand.

first half of the seventeenth century,) tells us that it served for the private worship of the Popes till the time of Pius V., but implies that, in his own days, such use had been discontinued. At the beginning of the eighteenth century this chapel was so far forgotten that Agostino Taja (see his description of the Vatican palace) owns he had supposed it to have suffered the same fate with the lost chapel of the Holy Sacrament, and that he only knew of Angelico's paintings on those walls through Vasari, till he at last became better informed on the subject, thanks to the record preserved of the restoration by Clement XI. It is probable that this ancient Papal oratory was first abandoned, and that religious rites in it ceased, after the completion, in 1595, of the new wing of the palace, since chosen for pontifical residence. It seems unaccountable that, after the erecting of the new altar, and the consequent resuming of celebrations here in 1725, this chapel should have again so fallen into oblivion, that in the time of Bottari, deceased 1775, the entrance to it was unknown. The writer tells us that he had been at last able to achieve an ingress through a window—the only practicable way—meaning, no doubt, the small window in the inner side, that opens on the hall of the Swiss Guards. In a description of the Vatican, (*"Descrizione del Palazzo,"* &c.) by Chaltard, published 1767, this chapel, its locality, and its contents are fully particularized; yet we have the testimony both of Goethe and of Rumohr to the fact that not many years before the latter wrote his *"Italienische Forschungen,"* the *"Hofrath" Hirt*, an esteemed German connoisseur resident in Rome, "by indefatigable care and vigilance had succeeded in making the chapel again accessible." (*Ital. Forsch.*, vol. ii. 13; see also Goethe, *"Winckelmann und sein Jahrhundert."*) In the time of Pius VII. the paintings on its walls were retouched by Camuccini, not the first restoration they have been subjected to, or suffered from; but it is to be regretted indeed that one of the Dominican artist's works, the Deposition from the Cross, painted on the wall behind the altar, is totally lost, either by concealment under whitewash, or through effacement injudiciously ordered because its state was such that it seemed too far gone to be restored. Except some small panel pictures in the Vatican gallery, and others in the Corsini palace, the admirable frescoes on the walls of this oratory are the sole examples of the genius of Angelico still preserved in Rome. I am sorry to find that the S. Lorenzo chapel, though now frequently visited, is left without the furniture and adornments proper to a sacred place, and its altar unprepared for Mass; though some years ago certain repairs were carried out, and a daily celebration resumed within these walls. The subjects of the frescoes, in two rows, around the interior are, in six scenes, the life of S. Stephen; in five scenes, that of S. Laurence; four fathers and four doctors of the Church: (SS. Augustine, Ambrose, Jerome, Gregory the Great; SS. Athanasius, Chrysostom, Bonaventura, Thomas Aquinas,) on painted pilasters at the angles; and on the vault the four Evangelists with their emblems. It would be superfluous to point out the merits of these now well-known pictures; but I may notice, as especially admirable for power of conception and treatment, the Ordination of S. Stephen, by S. Peter, represented as taking place before an altar, with marble

canopy and columns, like those in Rome's ancient basilicas, and a perspective of classical architecture in the background; S. Stephen preaching on a public piazza; the same saint distributing alms; the ordination of S. Laurence by Sixtus II.; the Pope's figure, a portrait distinguished by mild dignity, of Nicholas V.;¹ Laurence before the Prefect Decius, a picture of complicated grouping and dramatic effect; and the same Saint distributing alms in a church, the far-receding architecture treated with the utmost correctness. Among the figures of Fathers and Doctors, who stand under rich Gothic canopies, the S. Chrysostom, S. Augustine, and S. Bonaventura are remarkable for saintly and solemn character; the S. Athanasius is almost effaced; two (the latter and the S. Chrysostom) having been transferred to canvas; a decorative painting (of the sixteenth century) in patterns, like woven work, is carried, with good effect, around the lower compartment of the four walls. Comparing these frescoes with Angelico's other performances, we may be surprised at the knowledge of the human form, the movement, the truth to nature here apparent. The gentle and pure-minded artist here surpasses himself, and shows that even within the relatively narrow range to which his sympathies were limited, and his experiences necessarily confined, he could discover and embody wondrous varieties, like a musician eliciting exquisite strains from a single chord.

Pinturicchio (1454—1513) has left invaluable creations of his genius in the churches, but especially in the Pontifical palace, of Rome. We may be disposed to ascribe to him rather than to any other (though this be a debatable question) the interesting frescoes that cover the apsidal vault at *S. Croce in Gerusalemme*, ordered by a Spanish Cardinal, Carvajal, in the time of Alexander VI.; by some critics given to Perugino; by others, to Benedetto Buonfigli, a friend of Pinturicchio, known to have executed many pictures at Rome during the latter years of the century.² This series represents, in several scenes, the story of the True Cross from its discovery by S. Helena to its restoration, when it was again enshrined in the sanctuary at Jerusalem, by the Emperor Heraclius, after its seizure by the Persian invaders under Chosroes, who carried it away among other trophies of his victories in the Oriental Empire. The portrait figure of the Cardinal donor is seen kneeling near to that of Helena in the central group, representing the triumphant elevation of the recovered Cross *before* the invasion. On the other side we see the Persian onset, and the single combat, on a bridge, between Heraclius and the son of Chosroes; finally, the procession in which that Emperor carries back the Cross to Jerusalem; first on horseback and in robes of regal state; afterwards, on the instance of the Bishop, in lowly guise, walking barefooted, and divested of all insignia; as required, the legend adds,

¹ The Pontiff wears a tiara smaller and more graceful than that in modern use, and a blue silk cope—the colour no more seen in Papal vestments; whence we must infer that the crimson was not, in the fifteenth century, the prescribed colour for such, save on particular festivals, as it is now.

² It is shown, on critical grounds, that these works, if by Pinturicchio, must be referred to his earlier career, when he was far from the attainment of his maturer genius, and was, probably, assisted by Signorelli—a more powerful master; but the whole series is supposed to have been retouched.

by miraculous interposition, the Emperor finding himself suddenly arrested and unable to advance till he had laid aside all circumstances of pomp. The whole composition is characterized by truthfulness, correct drawing, and singular vivacity of motive; the landscape, however, not superior to the feeble conventionalism of earlier attempts; and over all is spread a clear luminous atmosphere that brings each figure into relief. Above, within an elliptical nimbus, is the seated figure of the SAVIOUR blessing, with the open Gospel in His left hand—the words displayed on that book, *Ego sum Via, Veritas, et Vita*—a composition, with respect to ideal individuality and character so benignly noble that I do not hesitate to pronounce this the finest treatment of its sublime subject in Italian painting up to the date to which it is referred. Other undoubted works of Pinturicchio, and that well display his peculiar powers, are in a lateral chapel at *Araceli*, scenes from the story of S. Bernardino, of Siena, referred by Rumohr to the earliest stage of the artist's career. Over the altar are SS. Bernardino, Antony, and a Franciscan Bishop (S. Louis of Toulouse,) Bernardino holding a book, on which are the words, *Pater, manifestavi nomen tuum hominibus*; above these figures a vision of CHRIST in glory amidst Angels, two of whom hover over the head of that Saint, sustaining a crown (his reward) wrought in gilt relief. On the side walls, the funeral of S. Bernardino, or rather the exposition of his body on a piazza, where sick persons are healed, and a dead infant restored to life by approaching it; the background, a beautiful architectural scene with numerous figures, one group intended to represent the reconciliation, brought about by the Saint, between the Rufalini and Baglioni families at Perugia; the Saint, a youth, walking and studying in a landscape where several persons contemplate him in admiration at a distance; his reception into the Franciscan order; he is seen giving admonitions (such, at least, seems the intention of this picture,) amidst a group of friars; lastly, S. Francis receiving the stigmas, or, as perhaps is the more probable intent of the artist, S. Bernardino himself, beholding a vision of the SAVIOUR in a mountain solitude. These works show how soon the Saint of Siena (ob. 1444) had become an object of popular veneration, his life and miracles a favourite series of subjects for art. On the vault are fine figures of the Evangelists, by Luca Signorelli, aided by another, a pupil of Pinturicchio.

More striking, and no doubt of a maturer period, are his several paintings in lateral chapels at *S. Maria del Popolo*; a *Presepio*, with SS. James and Jerome, (altar-piece,) and in lunettes under a vault, scenes from the life of the last-named Saint, unfortunately but dim in the ill-lighted chapel; a holy family, with S. Augustine (altar-piece) above in a semicircle, the half figure of the Deity blessing, a now recognized addition to the sacred group, but too indicative of decline in reverential feeling; in lunettes, principal scenes in the life of Mary, and on one wall, the Assumption, among earliest examples of the conventional, indeed too mannered, treatment of that subject; the empty tomb no other than a classic sarcophagus with gilding and reliefs, the Blessed Mother ascending to heaven in an ellipse formed of cherub-heads, supported by the apparently physical effort of floating Angels; five Prophets, each with an inscribed scroll, on the vault of the same

chapel. On the choir-vault, behind the high altar, are the artist's best works in this church; several subjects in distinct compartments united by ornamental bordering of rich effect—in the centre, the Coronation of the Blessed Virgin, with the sole figures of the Redeemer and the Mother seated opposite, as He places the crown on her head; accessorial to this, the Evangelists with their emblems, four Sibyls in graceful reclining attitudes (the most mild and genial conception of character in those personages;) and the four Latin Doctors, venerably noble figures, each seated in a niche within a classic *ædícula* of painted architecture. At *S. Onofrio*, the church built for the Jeronymite monks, in 1419, and with some details of the Pointed style not yet effaced, adjoining which is the picturesque convent where Tasso spent his last days, and was buried, are certain frescoes covering the apsidal vault, ascribed some to Pinturicchio, others to Baldassare Peruzzi. It is somewhat difficult in this instance to weigh the testimony for deciding which is which. German critics (see Platner and Urlichs) assign to the former artist the principal picture; the Madonna and Child on a splendid throne between four Saints; also its lateral supporters, the Adoration of the Magi and Flight into Egypt. The Coronation of Mary, with Saints and Angels playing on musical instruments, are ascribed to Peruzzi; the Deity blessing, with a globe in one hand, in the highest compartment, reminds us rather of Pinturicchio. All have suffered from inefficient restoration; and in the dim light from small acute-arched windows these paintings are ill seen; choir and nave, the whole interior being alike gloomy. The Jeronymites at Rome have sunk into insignificance. Tasso's chamber and Tasso's oak alone give celebrity to their beautifully situated convent and garden on the Janiculan hill.

It might be claiming too much for the testimony conveyed in monuments to assume from the exalted character of the art-works due to the pontificate of Alexander VI., that neither was that Pope's individuality so odious, nor his reign a period so dark and evil in Rome's historic life as has been generally supposed. Munificent, energetic, endowed with many qualities of commanding intellect, Alexander VI. has left proofs in the public works he ordered, and in the art he encouraged, of enterprise in spirit, and justness in taste. At the Vatican Palace one of the most interesting series of art-adornments is that for which he engaged the eminently devotional painter above named; numerous allegories and religious fresco pictures filling lunettes under the vaulting in the "*Appartamento Borgia*," a suite of seven great chambers built by that Pope in 1494, where he chiefly resided, and in one of which he died.¹ In their present state, uninhabited and unfurnished, except those that contain two valuable libraries, the *Cicognara*, and that of Cardinal Mai, placed here by Pius IX., these spacious halls are gloomy and spectral, like haunted scenes of a dark and mysterious past; and even without admitting *all* the imputations of Guicciardini or the caustic satires of Sannazaro's verse against the Borgia family, we cannot help being reminded of the darkest side in the historic picture as we tread these dim-lit mournful

¹ According to some writers, this is a part of the building of Nicholas V. only embellished by Alexander VI.

chambers, where once was woven a web of Papal policy, tortuous and unscrupulous no doubt, if not systematically iniquitous. It is to be regretted that Pinturicchio's admirable frescoes on these walls are so ill seen in the insufficient light, and so rarely to be enjoyed by the public, for there is no regular mode of admission into the "Appartamento Borgia," no custode continually at his post to be of service, and even the usage (prevailing within the reach of my recollections) of throwing these halls open to the public as well as the sculpture galleries, (still so opened,) on the afternoon of Holy Thursday is no longer kept up. The general management of things in the Papal palace, so far as affects the convenience and enjoyment of the visitor to that great treasure-house, is indeed the worst, the most utterly *disobliging* that could be imagined. In a city where public opinion had any channel for free utterance it would be impossible that such abuse could be tolerated during a single month.

In the first hall of this suite we see Pinturicchio's figures in lunettes, of twelve prophets and twelve sibyls, grouped in pairs, all holding banderols that contain celebrated texts from the oracles pronounced by prophets, and ascribed to sibyls, all in reference to the birth and kingdom of the Messiah—a series of grand and solemn characters. In the next hall, known as "The Chamber of the Bride," are the twelve Apostles, each paired with a prophet, all these also holding banderols on which we read the clauses of the Apostles' Creed, and texts of prophecy in sense correspondent to, or corroborative of, those leading articles in Christian faith; the artist here following the tradition, admitted by Durandus and Baronius, that refers the composition of this symbol to the whole Apostolic college, a separate clause to each of the twelve.

These frescoes have suffered much, and many of the texts are illegible; we are indebted for the supply of those wanting to the useful little volume, "*La Bibliothèque Vaticane et ses Annexes*," (Rome, 1867,) by the Canon Barbier de Montault.

In the next hall, known as that of the "Liberal Arts," are seven allegorical figures of arts and sciences, (*Rhetorica, Geometria, Arithmetica, Musica, Astronomia, Grammatica, Dialectica*, also *Justitia*.) each being a majestic female seated on a magnificent throne, with appropriate emblems, and surrounded by groups of such personages as were most distinguished in exemplifying or promoting these arts and sciences respectively. In such *rapport* with *Justitia* are introduced several subjects of illustrative appropriateness,—Abraham visited by the three Angels, and adoring *one* only as the personification of Deity; merchants pledging their faith to each other for commercial relations before a judge; Trajan listening to the complaint of the poor widow who had lost her sons according to the legend mentioned by Joannes Diaconus, ("Life of S. Gregory,") and alluded to by Dante, (*Purgatorio*, x.)¹ In the next hall, six subjects from the lives or legends of

¹ In this chamber Alexander VI. died, 13th August, 1503, succumbing to an attack of tertian fever, after he had received the last Sacraments and confessed before communion. The story of his death by poison prepared by his own hand for another, must certainly be deemed by the impartial historian as utterly devoid of proof in the pages of any writer who has admitted it,—a mere romance of slander.

popular saints,—S. Catherine of Alexandria disputing with the Pagan philosophers before the Emperor Maxentius; in the background an elaborately painted triumphal arch, manifestly suggested by that of Constantine, with the epigraph, *Pacis Cultori*; S. Paul the first hermit, and S. Antony the Cœnobite Abbot, conversing together in the desert, and dividing the loaf brought daily by a raven; in the background, Macarius and Anicetas, the disciples of Antony, also three damsels, fair to look upon, but whose horns, bat-wings, and talons betray the demon tempters; the Visitation, or meeting of S. Mary and S. Elizabeth; S. Sebastian suffering from the arrows of the Roman archers,—the Colosseum in ruins, (a curious anachronism,) in the background, and a beautiful classic fountain, with animals sporting around it in the foreground; S. Juliana, married by force to a Pagan governor, seized by executioners, and put to death by decapitation; S. Barbara, confined by her father in a tower, escaping, taking leave of her friend S. Juliana, finding refuge in a rock that miraculously opens, pursued to be put to death with a sword by her father. Above a door of this chamber is the Blessed Virgin teaching the Divine Child to read, her figure surrounded by winged cherub-heads, also by Pinturicchio—sad example of that naturalism or a worse spirit of courtier flattery now beginning to degrade even sacred art: for the Madonna here before us is no other than a portrait (sombre and unprepossessing to look upon) of the mother of Pope Alexander's children.¹

In the next, the last of the halls painted by Pinturicchio, are the principal scenes of Gospel History, the Annunciation, Nativity, Adoration of the Magi, Resurrection, Ascension, Descent of the HOLY SPIRIT, also the Assumption, with S. Thomas receiving the cincture from the Virgin Mother as she is triumphantly borne aloft by Angels. In the last-named scene a figure in red vestments, kneeling opposite to S. Thomas, is said to be the portrait of Cesare Borgia in his strangely incongruous character as Cardinal Deacon, an office he resigned (1498) after holding it for six years. In the Resurrection scene the figure kneeling on one side in a rich pontifical cope, is the portrait of Alexander VI., the face in profile, distinguished by much dignity, with well-marked features, but a predominant expression of grave astuteness. On the vault are seven prophets, each holding a scroll that displays a text allusive to one of the sacred subjects in the lunettes. Another chamber was originally painted by Pinturicchio, but unfortunately deprived of those adornments by order of Leo X., to give place to the decoration still seen here, by Giovanni da Udine and Perino del Vaga. It is supposed that Pinturicchio's works ordered by Pope Alexander were the last finished by him before his still more celebrated series illustrating the life of Pius II. ordered by that Pope's nephews on the walls of the library of the Siena Cathedral. The fresco paintings in the Sistine Chapel, executed by the first artists of the time, who were engaged for this purpose by Sixtus IV., but in part destroyed to give place to the all-eclipsing triumphs of Michael Angelo, form a series that strikingly displays the genius and tendencies predominant towards the close of the fifteenth century. A change had come over the spirit of art

¹ In this chamber the body of Alexander VI. was laid in state, simply vested in a white soutane, on a couch covered with crimson silk.

since the days of Fra Angelico. In one aspect we see progress in power and knowledge; in another decline from the high old standard of devotional excellence. Whilst emancipating herself from ascetic conventionalism, art lost much of the enthusiasm which had glorified her voluntary subjection. The painter instead of contenting himself with a simple and solemn presentment of a sacred scene, crowds his canvas with accessorial figures in the costume of his own times, mere spectators, or quite unconcerned in the main action,—a method first introduced with admirable success indeed by Masaccio. Details of ornament become profuse; landscape more ably treated, and affording proof of a more intelligent observation of nature than in earlier works, becomes increasingly important as an element in the art creation. Above all architecture, and that invariably copied either from the models of classic Rome, or from those of the renaissance in the new Italian school founded on those models, takes a conspicuous place on the canvas or in the wall-painting, sometimes even attracting attention more than the figures to which it serves as background.

At first sight the interior of this celebrated papal chapel is disappointing. Neither is the style of the building religious, nor are the paintings, in the effect immediately perceived, devotionally impressive. Many are faded, and in all those carried around the walls the figures are too small in scale for the height at which they are placed, whilst farther losing by comparison with the colossal creations of Michael Angelo.

By Cosimo Rosselli (1416—84) are—the Passage of the Red Sea, the Rescue of the Israelites, and Pharaoh seated on a throne amidst his counsellors; Moses receiving the tablets of the Law on Mount Sinai; breaking those tablets in his wrath at the idolatry of the Israelites; the punishment of that idolatry; the Sermon on the Mount, and the healing of the leper; the landscape in the last picture by the artist's pupil, Piero da Cosimo (1441—1521;) the Last Supper, in which with unsuitable licence of fancy, are introduced four spectators in modern costume, quite unconcerned in the sacred action, and in the background, seen through an arcade, the SAVIOUR on the Mount of Olives, His capture by the Jews, and the Crucifixion,—an unworthily subordinate introduction of subjects so exalted.

By Sandro Botticelli (1437—1515,)—Moses slaying the Egyptian, assisting the daughters of Jethro to water their flocks, the emigration of Moses, with several followers (apparently from Midian) into Egypt; the appearance of the Deity in the burning bush, before which he is kneeling; the punishment of Korah, Dathan, and Abiram, in several scenes, with architecture in the background, a classic ruin, and (strange examples of the tendency above noticed) a Roman triumphal arch, evidently suggested by that of Septimius Severus; the Temptation of CHRIST, the three acts of which are introduced in the same picture; in the foreground the high priest receiving a patera, or goblet from a white-robed worshipper, which merely accessorial and fanciful group attracts attention *more* than the principal subjects; and it is remarkable that the mediæval idea of the demon, with its grotesque monstrosities, is here totally abandoned, a stern and sombre, *not* ludicrous or hideous type, being imagined in the personality of Satan.

In all these, as in Rosselli's frescoes, the various subjects are crowded together with confused redundancy of grouping, and without any line of demarcation between the different acts in the same story.

By Luca Signorelli, (1439—1521.)—the journey of Moses and Zipporah, with numerous other persons, into Egypt; the encounter between Moses and an Angel, who threatens him with a drawn sword; the circumcision of Moses' son; in the background shepherds dancing to the music of a shawm on a mountain side—one of the best pictures in the series, some of the figures distinguished by a grace and naturalness worthy of Raphael, though altogether deficient (as are almost all these frescoes) in simplicity of grouping, or unity of effect. By the same master, another set of subjects, from the Exodus: the last scenes in the life of Moses, who reads from a scroll his song of thanksgiving before the Israelites, beholds the Promised Land in the distance from a mountain summit, assigns his staff to Joshua, dies, and is buried—the last episode treated without regard to the sacred text, several persons being represented standing round the corpse of Moses.

By Domenico Ghirlandajo (1449—93) SS. Peter and Andrew, finely conceived figures, kneeling with profound humility before the SAVIOUR; in the background, the same Apostles, called by Him whilst engaged in fishing, and the calling of SS. James and John from their bark on the lake, from whose shore the Divine Master addresses them—the landscape here conspicuous, and indeed beautiful. The Resurrection, originally painted by the same artist, has been so spoiled by an attempt to restore, after injury caused by the falling of a beam in the time of Gregory XIII., that, in its actual state, this picture possesses nothing even of the style proper to Ghirlandajo.

Alike insignificant is the large and worse fresco of the contest between S. Michael and Satan for the body of Moses, originally by Cecchino Salviati, but in like manner injured through the same accident, and through pseudo-restoration.

Finest of all are the works of Perugino (1446—1524)—the Baptism of CHRIST, above which scene is a vision of the Eternal FATHER as well as the Celestial Dove; a multitude of other persons preparing for baptism on the river side, and in the distance the Preaching of S. John the Baptist and the Sermon on the Mount, a landscape, with Jerusalem beyond. By the same artist—his master-piece here, and beyond comparison the finest of the series—is the Delivery of the Keys to S. Peter, in presence of all the Apostles, with a background of classic architecture, before which are grouped several other figures, warriors among the rest, unconcerned in the action that fills the foreground. The group of the Apostles with the Divine Master is one of those compositions never to be forgotten, and entitled to rank among the highest triumphs of sacred art. The importance of the subject is corresponded to by the serene dignity of the conception; and one turns with a sense of unutterable relief from the convulsive terrors of Buonarroti's Last Judgment, to the calm sublimity of this admirable picture. Its architectural details are, indeed, inappropriate: in the centre a lofty edifice with an octagonal cupola, that reminds one of Brunelleschi's Florentine churches; laterally, two triumphal arches, richly

sculptured, and displaying epigraphs in honour of Sixtus IV., rather too courtier-like in import, comparing the founder of the Sistine chapel with Solomon, builder of the Temple: on one arch, "Immensum Salomon Templum, tu hoc, Quarte, sacrasti;" on the other, "Sixte opibus dispar religione prior."

It is well known that other frescoes—we may regret their loss—the Nativity, Transfiguration, and Assumption, were painted on these walls by Perugino, but effaced in order to leave the requisite area for Michael Angelo's great picture. The tapestries from the cartoons of Raphael used to be hung round the chapel on high occasions, covering the lower space now occupied by painting imitative of rich draperies. We may object to the change which no longer admits such representations of the highest genius of the sixteenth century, together with that of the preceding epoch, thus worthily to announce the encouragement of sacred art by the Pontificate, within the same sanctuary.

I should be usurping the guide-book's office if the familiar ground of the Vatican Picture Gallery were here ventured upon; but I must notice the admirable and truthful direction given to portrait painting in this century, as exemplified in the fresco, with life-size figures by Melozzo da Forli, (who flourished 1471–94,) originally on the walls of the library of that palace, and removed to its present place in the gallery by Leo XII. It commemorates the founding of the Vatican library by Sixtus IV., and the appointment of the historian Platina by that Pontiff to the office of librarian.¹ Against a background of correctly-treated and classical architecture is represented a group of historic portraits: Pope Sixtus seated in an arm-chair; at his right his nephews, the Cardinal Giuliano della Rovere, afterwards Julius II., and Cardinal Pietro Riario, who from a Franciscan friar became a second Lucullus, in the boundless luxury and wasteful splendour of his life as cardinal; on the other side of the Pope his other nephews, Giovanni della Rovere, and Girolamo Riario, Lord of Forli and Imola, in which former city he was assassinated, soon after the death of his too partial uncle, whose nepotism was one of the scandals of his reign. In the foreground of this picture kneels Platina, doing homage on his appointment to his post, and displaying a document, probably with the inscription drawn up by him in honour of Sixtus IV.

Another very fine picture by Melozzo da Forli is the Ascension, with hosts of angels hovering around the glorified One—a fresco painted in 1472 on the tribune of SS. Apostoli church, but now set into the wall above the first landing-place of the great staircase in the

¹ The vaulted hall, original of the interior so well treated in this picture, was built by four architects, and completed in 1475, for the library, first planned and projected by Nicholas V., but actually founded by Sixtus IV. The MS. books, nine thousand, collected by a former Pope, and all the extant codes from the ancient Papal archives, formed the nucleus of this library, the "Bibliotheca Palatina," liberally endowed by Sixtus with a fund for the purchase of books, and by him appointed to be, *as if no longer is*, a public institution. Its original *locale*, on the ground floor, below the Sistine Chapel, now serves as a store-room for tapestries and other palatial furniture. The last great addition made to the Vatican Library was the entire collection of Cardinal Mai, purchased, after his death, by Pius IX.

Quirinal Palace, whither it was removed when that church was modernized in 1711; as, on the same occasion, were removed to the chapter-house of the sacristy of S. Peter's several heads of Apostles and Angels from the same composition—the greatest work, as we may suppose, by that artist.

Other monuments of the fifteenth century in Rome derive interest, not so much from intrinsic merits, as from locality or association. The graceful temple, with circular peristyle, commonly called that of Vesta, (more probably that of Hercules or Cybele,) was first dedicated as a church by the Savelli family, later restored by the Della Rovere family in the time of Sixtus IV. Over its altar is a fresco of some merit, referred to the same period, with figures in two files of the SAVIOUR, SS. Stephen, Laurence, and other saints; this church having been originally dedicated to S. Stephen, (*S. Stefano alle Carrozze*,) but subsequently to the Blessed Virgin, *S. Maria del Sole*. An epigraph recording its restoration under Sixtus IV. describes also its previous condition, "ædem incultam et incognitam." Up to 1810 the intercolumniations of its Corinthian peristyle were filled with unsightly walls. Notwithstanding its consecration, its altar is no longer sacred; neither mass nor vespers are ever celebrated here, and all that speaks to feeling and imagination in the beautiful fane reclaimed from Paganism to Christianity is, in this instance, disregarded! Rome is a city of strange contrasts—splendour and squalor, costly restorations, and inexcusable neglect! Even monuments of Christianity are here to be seen in the phase of decay, abandoned to the chilling blight of oblivious desolation!

In the convent of *Lor de' Specchi*, occupied by the oblate nuns, founded by S. Francesca Romana, are many curious frescoes illustrating the life and visions of that sainted matron, and executed perhaps not long after her death, A.D. 1448; not in the rich modern chapel, where her festival is kept with so much splendour throughout the octave, during which this interesting convent is thrown open to the public, but in the smaller and humbler chapel of the saint's own time, in her narrow cell, (now an oratory,) and on the walls of a large, dim-lit ante-chamber. The subjects of several among these pictures little accord with the ideal of matron virtue, or with the light of calm enthusiasm that shines on the page of S. Francesca's genuine history; nor are there any artistic merits here to attract the connoisseur; but their testimony to the mysticism of the age renders these works in a high degree valuable. We here see the saint's miracles, temptations, and preternatural experiences. The arch-fiend appears to her in different forms, twice as a dragon, once as a friar, whose horns under the cowl betray him. Her guardian angel (according to the beautiful legend, perpetually present to her in visible form) shows to her the infernal regions, at the lowest of which the demon, in form of a huge serpent, is swallowing souls that descend into his fiery jaws. Other scenes are in pleasant contrast—beneficent miracles or soothing devotions. We see the saint recalling a dead boy to life, obtaining a miraculous multiplication of loaves in the refectory, causing the growth of fruit, out of season, in a grove where she is walking with her nuns, all suffering from thirst. Over one set of these curious pic-

tures, in chiaroscuro, is an inscription, with the date 1485. The style of the older parts of this convent gives an idea, probably correct, of the severe simplicity that distinguished from the first the order founded by S. Francesca, which has developed into a decidedly aristocratic character, but does not require from its followers the absolute sacrifice of liberty, nor any perpetual vows.

The more frequent recurrence of the Jubilee year—determined by bull of Paul II., afterwards by Sixtus IV., for every twenty-fifth instead of every fiftieth, or (according to the original decree) every first year of each century—supplied fresh stimulus to the activities within its sacred walls, and throughout the range of ecclesiastical undertakings. During the years that immediately preceded the great twelve months' festival there was a continual movement towards the restoring, embellishing, or founding of churches. In this way, probably, much was lost that deserved to be retained; but no doubt much was accomplished with energy. So also did the founding of national hospices, attached to churches of more or less note, for French, Spanish, Portuguese, Slavonians, Genoese, Bretons, contribute much to the motives for exertion and interests of art in Rome during this century. And the continual growth of pious confraternities, each dedicated to some special office of devotion or charity, each provided with its proper oratory, or at least a lateral chapel in some parish church, was at the same time an operative cause for the securing of similar effects. Now arose, also assuming the forms and duties of pious sodalities, the guilds of traders and artizans; the gardeners and fishermen who built the richly ornate church of *S. Maria dell' Orto* (1489) in Trastevere; the innkeepers, ferrymen, and boatmen of the Tiber, who built *S. Rocco*, with a hospital, (1499,) modernized in 1657; the druggists, who founded a hospital (1430) beside *S. Lorenzo in Miranda*, rebuilt in 1602, amidst the ruins of the temple of Antoninus and Faustina; the bakers, who formed themselves into a guild in 1500, and commenced in 1507 their church of *S. Maria di Loreto*, not finished till 1580, from the designs of Antonio Sangallo. The sculptors and stonecutters chose for their worship the ancient chapel of S. Sylvester, contiguous to the *SS. Quattro Incoronati*. The painters, though earlier constituted as a privileged association, did not obtain their proper church for their aggregate to worship in till 1588—*SS. Luca e Martina*, on the Forum.

If the fifteenth century has its dark aspect in the annals of Rome and of the Papacy; if (especially within its later years) individuals, raised to the chair of S. Peter, proved little worthy of that high post; and if ecclesiastical policy, under such auspices, began to manifest increasing tendencies to worldliness,—granting that all these evils existed, as historians state, we perceive, nevertheless, a brighter side of the picture, radiant and attractive in the lustre thrown on the records and monuments of these times from the progress of intellect and the inspirations of piety.

C. J. H.

LIMBURG CATHEDRAL.

To the Editor of the Ecclesiologist.

DEAR SIR,—You ask me to write you something about Limburg in the old Duchy of Nassau, now Royal Prussia, which I have visited this summer. Most willingly do I comply; but I have nothing new to relate—nothing but what every Rhine tourist may see for himself, if he will but pause in his rapid ascent, or still more rapid descent, of that well-known river at Coblenz, or Lahnstein, or any of the numerous lovely halting-places which stud its banks.

Easy of access as it is, I believe few places of equal interest are so little visited as Limburg. A railway journey of little more than two hours from Coblenz up the picturesque valley of the Lahn, involves but slight fatigue or expense, and will amply repay both the lover of the picturesque and the archæologist.

Passing Ems and the wooded heights of Nassau, the train follows the course of the Lahn, avoiding its manifold windings by diving into numerous tunnels, yet giving the traveller glimpses of many an old ruined castle perched on fir-clad rocks, and specially of Arnstein, that well-known abbey-castle of the middle ages. One longs to stop too at Diez, with its queer, bewildering burg, now converted into a house of correction; but Limburg soon comes in sight, and puts all else out of your thoughts.

High above the quaint old city, looking down from its rocky site upon the windings of the river, and many a league of fertile country, stands the Dom-kirche, scarcely altered since the time when, between 1213 and 1242, it rose under the auspices of Count Henry, the founder of the princely line of the house of Nassau.

It exactly represents neither of the mediæval styles of architecture, but rather the transitional period from Romanesque to Gothic, and, as such, may vie with the cathedral at Bamberg, or the church at Gelnhausen. It is specially interesting on account of the absence of renovations or alterations of any kind.

There are seven towers, two at the west end, square in form, five stages high, and surmounted by short, four-sided, gabled spires. At the two corners of each transept rise two similar towers, only three stages high, above their two-storied bases below. The seventh and highest, stands in the centre as a worthy termination and middle-point of the whole group, octagonal, with an octagonal spire above it.

The surface of the exterior walls is in many places enriched with friezes, and ornamentation of an early date. The windows, however, display in many instances the introduction of pointed architecture.

The western door too shows the pointed arch, while the great circular window above it is a rude precursor of the rich rose-windows of late Gothic.

Round the whole exterior of the building, immediately below the roof, runs an arcaded gallery, with round arches, which adds greatly

to the architectural beauty. Similar galleries or triforia produce a very striking effect in the interior, running, as they do round the whole building. At the back of the triforium in the nave there is a complete story of the most spacious dimensions, with vaulted ceilings.

The whole interior has been sadly neglected, and the fittings of the church are of the meanest kind, a fine recumbent stone figure being in one instance concealed by a painted deal cover. There is, however, a magnificent stone font, eight-sided, and supported by eight pillars very much enriched with carving.

High up in one of the western towers we found a poor woman living. In this lofty abode she has brought up a large family. She is employed to give notice of fires in the city, and seems to perform various works connected with the cathedral, descending and ascending several times a day the steep staircase which leads to her strange abode. From her chamber you can pass into the roofs of the vast building, and study their complicated arrangement and massive masonry and woodwork.

Unlike most Romanesque churches, Limburg Cathedral has no crypt.

We were told that the vestments belonging to this church are remarkably fine, and of great antiquity, but we were unable to find any one to show them to us; and this absence of hangers-on confirmed us in our belief that this beautiful cathedral is less visited by English tourists than many other churches on the continent which are far more difficult of access.

I can only once more assert my conviction that any archæologist will be well repaid for a day's delay at Coblenz, going up or down the Rhine, by a visit to Limburg.

I am,
Yours very sincerely,
GEORGE R. MACKENZIE.

A GERMAN EVANGELICAL CHURCH AT ALEXANDRIA.

BY G. ERBKAM.

[THIS paper, which is interesting on several accounts—and particularly as describing the attempts of a German architect to meet the climatic requirements of an almost tropical latitude—is translated from the *Christliches Kunstblatt*.]

On the 22nd of March, 1867, it being the birthday of King William of Prussia, a German Evangelical church was solemnly consecrated, and dedicated to divine worship in Alexandria. Plain and simple in form, it may yet be looked on as an object of interest as being the first Protestant church built by Prussia in the East.

Through the foundation of an evangelical Bishopric in Jerusalem, erected by King Frederick William IV. of Prussia, in conjunction with

England, the efforts of German Protestant Missionary labours, until then only isolated, gained much greater strength in the Eastern countries bordering on the Mediterranean. The result was, that shortly afterwards not only in Jerusalem itself, but in other towns of Palestine, Syria, Asia Minor, and Egypt, a number of charitable Institutions arose which attracted a small permanent population speaking the German tongue, and produced a much more animated intercourse with the fatherland. This intercourse has further increased by the extension of the German and Swiss trade in the East, consequent on the foundation of a Prussian fleet, and which, in the larger sea-ports especially, where Consuls-General were established, gave rise to the colonization of Protestant merchants. Thus sprung up in several places small evangelical communities, cemented by the bond of a common faith. The need of united and regular divine worship was felt, and the more urgently that none of the sacramental offices of the Church could be administered more than once a year during the visit of the Bishop of Jerusalem, or of a clergyman appointed by him. Local clergymen were greatly desired, and Prussia responded very readily to the wish. Besides the chaplain to the Embassy at Constantinople, German evangelical clergymen were sent to Beyrout, Alexandria, and Smyrna, on whom devolved also the duty of celebrating divine worship in French, for the benefit of the Swiss residents who spoke that language. At first a hired room sufficed for the size of the congregation; at Constantinople only was it found necessary to build a special prayer-room. At Jerusalem the German clergyman made use of the English church, but it could only be spared for that purpose during the afternoon. This was felt by the ever increasing congregation to be a standing evil, which it is to be hoped will be remedied by the building of a German church. The congregations of Beyrout, Alexandria, and Smyrna, especially the two latter, are also greatly on the increase, so that the difficulty of finding a suitable place of meeting for divine worship became every year proportionately greater, and gave birth to the wish among the members of the congregation to have a church of their own.

In Alexandria, circumstances were singularly favourable to the accomplishment of this desire. Not only through the intervention of the Consul-General did the Viceroy of Egypt consent to make a present of the site for the church, but the wealthy merchants, of whom the congregation was chiefly composed, were ready to forward the work by the contribution of large sums of money.

It thus became necessary to make a plan of the building, which, in compliance with a formal request, the writer of this article the more willingly undertook, that a former residence of three years in Egypt had attached him to the country and made him familiar with its local circumstances. A glance at these latter is especially necessary. In the East, mechanical skill is at the lowest grade, and the architect can employ native labour for the simplest purposes only. For every piece of work, with the slightest pretension to artistic skill, either foreign handicraftsmen must be engaged, or it must be executed in Europe itself and sent out at great cost. There is the additional difficulty of finding

skilled and experienced architects willing to undertake the troublesome task of superintending the building, and acquainted at the same time with the Arabic language, which is imperative. Thus a special moulding of raw, if not unintelligent, force is necessary in order to erect in this place any building with the slightest claim to style and proportion.

In this respect also Alexandria was particularly fortunate. The building was begun by a Prussian architect named Franz, residing at Alexandria, in the service of the Viceroy, and was carried on with devoted zeal by the Austrian architect, Voll, who was staying in Egypt, on account of delicate health, and who died shortly after the completion of the work.

A plan was originally sent in by both these architects, the one in the Gothic, the other in the Byzantine style, on which the present writer was requested to pass judgment. It may be permitted me here to explain the grounds on which I made choice of a plan differing from both.

In building a place of worship for the German Evangelical community of Alexandria, the following points had to be chiefly considered. The number composing the congregation being so small, that, after due allowance had been made for a possible subsequent increase, room for no more than 100 or at most 150 persons would be required, the idea of erecting an imposing building could not for a moment be entertained; the effect would always be more that of a chapel-of-ease than of a stately church. In order to diminish this effect as much as possible, all plans should be excluded, tending on the one hand to cut up its already limited proportions, or on the other to draw them too closely together. This would be the case were a cruciform, a circular, or octagonal form to be chosen:—hence the object in view would be best attained by the choice of a simple oblong. The adoption of this plan, however, necessitates, for a Christian church, one of two styles of architecture, namely, either the pointed or the circular arch. Against the beauty and fitness of the former, though nothing could be urged on general grounds, yet from local circumstances its adoption in Alexandria would be a matter for careful consideration. The high-pointed gable roof is an essential characteristic of German Gothic church architecture. This prominent feature must be necessarily dispensed with in Egypt, where there is scarcely any rain. The expense of wood and the favourable climate alike require the adoption of a flat roof, and with this, one of the greatest ornaments of the Gothic style would be lost. A more important consideration still is the great difficulty of carrying out the work suitably in that country. Gothic forms and appurtenances are both to the Arabic and foreign workmen (Italians for the most part) almost unknown, and consequently not easily understood; they could only be constructed from very minutely detailed drawings of German architects and at great cost. The delicate work of the so-called finials with their knots and leafy capitals must be executed in Europe, and the expense of transport would be added to the already expensive labour. For these reasons the Gothic style could hardly be judged suitable for the church in question. There remained, then, only the circular arch style, whether of the

Byzantine or of the Roman form, which closely resembles it. The features of both are known in the East, and could be carried out by native workmen,—at a cheaper rate consequently.

It has already been said that a circular plan of church was undesirable; it may be as well here to state the special reasons to be urged against the cupola form. In the first place, it is certain that a building in this style, of such very small size, would present a most insignificant appearance, and produce rather the effect of a model, or of a simple baptistery, than of a real church. The endeavour to give it a more important aspect would lead to the overstepping of what was needed, and thus to unnecessary cost. Independently of this, a cupola-shaped building is, according to experience, the most costly of all styles of church architecture, and even in a technical point of view, it presents many difficulties. An entrance to the cupola for any sort of repairs is, from the small diameter of the upper part, very difficult to effect, and placing a clock or the hanging of bells is almost impracticable. Finally, in an Eastern country, the cupola form resembles so closely that of the Mosque, that it cannot but awaken in Mahometan minds the belief that Christian worship is nearly allied to their own; and the possibility of such comparisons should be carefully avoided.

All these considerations induced the present writer to adopt, in the sketch which he had been requested to make, a ground-plan of oblong form, and the Roman style of architecture. Almost all the old churches in the East are built in this or the kindred Byzantine style, which, bearing in the eyes of Orientals a Christian stamp, it would be wrong to abandon.

So far, the statement of my opinion. Returning to the plan of the church there is little to add to the explanation given at the outset. The hot climate of Africa compels the adoption of strong outer walls and tolerably large openings for the purpose of ventilation as well as a massive ceiling to cover in the space. Air-vents are also arranged in the middle of the ceiling, and made to communicate with the outer atmosphere by means of narrow tubes in the front walls of the church. Near the altar recess there is a small vestry intended also for the instruction of children. Between it and the belfry, situated in front, extends a verandah. The form of the belfry, differing in every respect from the Mahometan minaret, forms a very characteristic ornament to the church. Directly facing the sea, it is visible for some distance to the traveller on the flat strands of Alexandria, and may awaken in him a soothing feeling of home. Through the tower access is obtained to the organ gallery and also to the flat roof outside. The height of the windows and the supports of the organ-gallery are contrived so that the addition of a narrow side-gallery, should the increase of the congregation require it, may be made without disturbing the present construction of the church.

The progress of the building itself was beset by unusual difficulties; the requisite depth of the foundation, the slowness and inexperience of the native workmen, and the sudden dearness of all the necessaries of life, consequent on the culture of cotton, interrupted the means of carrying on the building, and necessitated more than once a long sus-

pension of the works. It having also been agreed that nearly all the inner part of the building should be completed in Europe, much time was consumed in its transit. I may mention, for example, that the four great columns of the interior were formed of marble from Trieste; the altar was sent from Italy; the seats from Vienna; the capitals of the large columns, the open work of the rose window, the glazing of all the windows, the entire organ gallery, the pulpit, the lock, and some other things were completed at Berlin. It will be readily imagined that the cost exceeded the original estimate. Twice the building committee had recourse to the Viceroy of Egypt to further the work, and he with rare liberality granted them the sum of £2000 sterling, without which it would have been impossible to complete the undertaking, though it must be confessed that the proportions to which it has grown far exceed what was simply necessary. The church has a very pleasing and even striking effect, and must be looked upon as a great ornament to Alexandria. In conclusion; I may name that the building of a church in Smyrna has been taken in hand, and it is to be hoped that this example will shortly be followed by Jerusalem.

MR. GAMBIER PARRY'S REPORT ON THE PAINTING ON GLASS IN THE FRENCH EXHIBITION.

WE quote from our friend Mr. Gambier Parry's Report on the Glass Painting in the French Exhibition of last year—(which is far less accessible to the majority of art-students than it ought to be)—the chief passages which refer, not so much to the criticism of the particular works exhibited, as to the general principles of the art. Our first extract deals with the glass-painting of M. Maréchal of Metz :

"M. Maréchal's collection extends over the range of art from the earliest style of the 13th century to the most modern glass photograph. It is seen with the most flattering advantage, possessed by no other, in a building specially constructed, with a soft and steady north light, and within agreeable range of sight. The two eyes of this collection are two enamel paintings on glass of the finest kind, and of great artistic merit. Of their particular phase of the art they are great successes. One is the portrait of M. Maréchal, the other represents an incident in the life of Tobit. They have the appearance of two rich oil paintings rendered transparent. They are produced by the combination of transparent and opaque enamels, and entirely exhaust the resources of the art. Perhaps their greatest excellence is in the production of deep shadows, without that opacity common to other attempts of the kind, as in the copy of the 'Deposition,' by Rubens, by Mr. Lovin, of Chartres, in the great vestibule, where the black shadows equal even the coarse productions of the school of Van Linge; and as in a portrait of the Emperor, by M. Schmidt, of Aix-la-Chapelle, where the dense opacity of the shadows repels the eye, while the lights are glaring.

"M. Maréchal's two pictures on glass are finished with all the care of a miniature-painter. It must only be a question *how far* such works are desirable.

"M. Maréchal desires to show how pictures of the highest class may take their place in windows as well as upon walls. He says that windows have hitherto been painted for churches—he wishes to paint for palaces. Is not the painful and laborious education, upon which alone the greatest works of art can be produced, thrown away when its highest strains, (such as he would apparently so apply) are expended upon the most fragile of all materials, and subject daily to the mean risks of curtain-rods and shutter-bars, the house-painter's ladders, and the housemaid's spider-broom?

"There is plenty of room for genius of the *highest order* in this art, though not of *such application* of it as this; but rather in vigour and rapidity, in works dashed off with all the breadth, boldness, and refinement of the most flying but most educated hand.

"Donatello, Ghiberti, Perino del Vaga, and Perugino designed for glass. Those giants were not too big for such an art. Their remains in it are but few indeed. Their style may be in a degree inferred from contemporary works, and they are grandly bold and vigorous, and, in their best specimens, rich in that refinement, too, from which a true artistic sense could never err, even in its most dashing and reckless humour.

"That art had been first perfected north of the Alps. Its quaint drawing was its fashion, not its feebleness. A fine artistic sense and dashing hand had ever been and ever must be, if it be rightly understood, the characteristics of that pure art of window jewellery.

"How different is all this to the art pressed forward, and with much admirable talent, by the leader of the modern French school! His ideal of high art would utterly destroy the idiosyncrasy of the art of glass—an ideal which would bring all the phases of the painter's art to one dead level of similarity. Why should not glass glory in an art *all its own*—an art as high as thorough knowledge, vigour, rapidity, and refinement together could make it? These remarkable works of M. Maréchal's may remind us of the glazing of Vandyke and the miniature stippling of Mabuse—many may admire these qualities, but they would be better in a less fragile material than glass—works which when injured, to mend them is to mar them. They are works of labour misplaced and genius misapplied. They may be made now and then to show what transparent enamel can do, but the world cannot afford to buy them; and, as the greatest compliment to them, it may be said, *Fine Art cannot afford to risk them.*

"In the same collection is a large subject of four ascending saints. It aims at much the same results as the two windows just described. It must be judged upon its own standard. It is entirely realistic. It ignores all limitation of treatment and material, and, by assuming all the qualities of an ordinary picture, it defies a criticism which it will not bear—for, however good the mechanical part of it may be, and rich the colour, the real art of picture, upon which it presumes, fails: for the figures are tame and expressionless, and, especially that of S. Barbara, not well drawn. Had this work been one of more genuine glass-painting—namely, vigorous, rapid, conventional, and suggestive, such as the character of the material demands—any such criticism would have been utterly out of place.

"Near the outer door are four panels for M. Viollet le Duc's studio. They are evidently intended as a pleasant substitute for a muslin curtain. The whole of the ornamentation, and especially the right-hand figure, is gracefully and charmingly executed.

"M. Maréchal is an artist of much power and accomplishment; so much the more, therefore, would he be doing injury to his art by his advocacy of a highly-wrought pictorial system on a large scale. It catches the eye, and excites the applause of the public, but at the same time it deprives the pure art of glass-painting of its special genius and would bring its works to the routine level of gallery pictures. Rather let *buon-fresco* and oil, wall-paint-

ings and easel paintings, and paintings on glass, retain their special qualities, and thus magnify the art by presenting, with excellences proper to each, so many and diverse modes and methods of expression."

We call special attention to the following concluding paragraphs of Mr. Parry's admirable Report :

"The questions naturally suggested by this Exhibition are—what are the especial principles of glass-painting, and what are its limitations? The art, as it is here presented, ranges over every possible phase, and, as a whole, it is an abnegation of any principle, and a protest against any limitation. Ought it so to be? Is it so with any other art? All productions of art are properly subject to two restrictions—the nature of their materials and the nature of the human eye. We have now to do with an art which is especially connected with those of architecture and of picture—with the former as an adjunct and ornament, with the latter as a sister art of colour and design. The nature of glass itself differs from anything else that those arts have to do with. Both these arts are based on definite principles and bound by definite limitations. Let a picture be black as night or fresh as morning, severe or sketchy, it will be good only if it have not transgressed the laws of chiaroscuro, of transparent and opaque colours, of colour in relation to light and shade, and of texture in relation to proximity or distance, and of linear and atmospheric perspective. Those involve principles that are inviolable, and beyond those limitations no good work ever was or ever can be produced. They are the natural laws of the materials in relation to the eye. The other art, architecture, whether classic, Gothic, modern, or aught else, has equally its laws and limits. It cannot without ruin transgress the powers of its own materials, nor can it, without offence, violate that science of numbers (the very soul of art, including that of music) which we call proportion. Is, then, glass-painting to be free of all control—the only art let loose in the vanity of unmitigated fancy? A complaint commonly made by glass-painters is that, if their art be tied by old restrictions, they have no opportunity of raising it. They demand freedom for 'high art.' But, on a closer questioning, it is found that few of such complainants have studied general art principles at all extensively; and that, in the detail, knowledge, and drawing of the figure, upon the perfect acquaintance with which 'high art' entirely depends, both their education and practice are still more at fault. The complaint, therefore, resolves itself into little else than impatience of the conditions of the art they profess. Precisely such impatience has led to the chaotic condition of modern architecture. If only they would recognize the dignity of their own beautiful art, and work within the sphere of 'glass' without wandering into that of canvas, and exert their powers in *perfect* truth of form and in that use of colour which distinguishes a window painter's glass from a picture painter's palette, we should then happily arrive at an art as 'high' as the artist can produce, and one made perfect by being perfectly consistent with itself.

"Pictorial effect is a quality common to sculpture, picture, and glass, though different in each. In the two first it is always regulated by the space it occupies. No figure-painter, no sculptor of alto or basso rilievo, would so treat a subject, extending over a series of distinct spaces, as to ignore the forms of the architectural construction which bounded them. Each group would be complete; their connexion would be made by the interest of their story. The metopes of the Parthenon, to a certain degree, illustrate this. It is much to be regretted that glass-painters are impatient of this law, which binds all other arts. They also violate the very nature of their own materials in the attempted pictorial effects of atmospheric perspective. These are properly attained only by modulation of colour and loss of outline. Neither of these are properly producible, for modulation is impossible where every piece

of glass is of a different tint; and loss of outline is impossible where every piece is held in its place by a black frame of lead. It is answered that these effects are possible, and easily produced by painting in coloured enamels. Let the answer hold good; but we come then to the question of other limits—limits of the right and wrong of human labour, and limits of the duty to human sight. Excessive 'finish' is not a necessary quality of high art; the highest art is that in which the greatest conception is the best expressed. The too high-wrought picture in glass condemns itself by the prodigality of human labour on a material so fragile that the least injury would mar it; and, if the artist were dead or distant, it would be irreparable. It condemns itself also by offering such work as no eye can rest upon to analyse without pain and fatigue. The fault of ambition lies in the pretension of an unjustifiable independence. If the glass-painter be impatient of all limits, whether of architecture or of the special qualities of his own materials, limits, too, of the pleasure, power, or endurance of human sight and the use or abuse of his own labour, let him throw up his art and take to canvas. Then he may labour without stint and satiate the eye without fatigue; but if he is to be a glass-painter, let him honour his own art, and neither borrow the specialities nor wander into the province of another.

"Much was said in the notice of M. Maréchal's works which might be repeated here. Nature may be prodigal of her ephemeral loveliness, because she can produce the same again to-morrow; but art cannot. If, therefore, there be any right or justice in the principles laid down here and throughout this report, glass-painting must be, as are all other arts, subject to principles and limitations. However high an artist's attainments may be it will give him room for them. It is an insult to art that all its forms and phases should be forced in one groove or ground to one level. A perfect work of art must be thought out in *its own language*. A picture-painter rarely designs well for glass, because he cannot think in glass, and he is often a bad judge of works in glass for the like reason—that he is always thinking in his own art-language, and mistakes for good what another art has borrowed and mimicked from his own. Hence it comes to pass that this beautiful art of glass-painting is often misconceived both by artists and by the public. The art, with all its limitations, is large enough to open a field for ever to great genius and study. A man cannot draw too well for it, nor think too poetically; only let him remember into what he has to translate his thoughts—glass, lead, and light."

BISHOP SHERBORNE'S PICTURES IN CHICHESTER CATHEDRAL.

To the Editor of the Ecclesiologist.

SIR,—The curious paintings made by order of Bishop Sherborne, and figured in my "Memorials," have been again replaced in Chichester Cathedral; they are now set at the back of the stalls on the south side, and behind the tomb of S. Richard. Formerly they ornamented the west wall of the south wing of the transept, where there is still a long inscription, unfortunately too mutilated to be deciphered sufficiently to gather its meaning. They are of considerable size, measuring 13 feet 8 inches by 8 feet 8 inches, and represent (1) the foundation of the see of Selsey by S. Wilfrid, and (2) the foundation of the four Wiccamical prebends by Bishop Sherborne, c. 1521. They have been

popularly assigned to a "Theodore" Bernardi, but it is more reasonable to believe that the artist was Lambert Bernardi, who was employed in 1533 at an annual stipend of £3. 6s. 8d., in arte sua facultate pictoria by the dean and chapter, (Reg. Dec. et Cap. fo. 132.) and no doubt painted the arabesques on the vault of the Lady Chapel. He was living at Chichester in 1624, and may have been the son of Antony Bernardi, who died in 1609, at the reputed age of a hundred and five years, and is buried in All Saints' church. I have searched the wills in the Registry at Chichester, and also in the Probate Court of London, but can find none of the Bernardi family.

1. In the background on the left hand appear Selsey Cathedral with a detached bell-tower, Chichester harbour, the English Channel, Solent, and the Isle of Wight. An architectural composition, with a figure of S. George and the dragon upon a pillar, fills up the other portion of the picture.

2. The background is occupied by a group of buildings, a campanile, an octagonal tower, a cupola behind a pediment; a figure of a Roman warrior with a shield and poleaxe, and the arms of England and Sherborne on ornamental frames or stands. The architectural details are of the style of the Renaissance, but cannot be identified. I lately saw in the British Museum a fourteenth century MS., with beautifully drawn vignettes on the margins of the leaves, purporting to be views of English cities, Gloucester, Canterbury, London, &c., and yet, although the details might suggest hints of the greatest value for towers and elevations to the architect, the form of old S. Paul's only was recognisable.

In both pictures are represented a king with his retinue, and a bishop attended by his chapter. In the one Ceadwalla, at whose feet is a chained monkey sitting amongst acorns, points to an open book held by a nobleman, with the words, "*Fiat sicut petitur*," in answer to S. Wilfrid's petition on a scroll, "*Da servis Dei locum habitationis propter Deum*." In the other painting Henry VIII., with his father (by a most singular conventional anachronism) standing by, lays his hand on a document inscribed with the words, "*Ora . . . pro amore Jhu Christi quod petis concedo*," the reply to Sherborne's scroll, "*Sanctissime rex, propter Deum confirma ecclesiam Cicestreensem jam cathedralem sicut Cedwalla rex Sussex ecclesiam Silesiensem olim cathedralem confirmavit*." The bishop's motto, *Credite operibus*, is also introduced.

The great interest in both pictures lies in the dresses of the ecclesiastics. S. Wilfrid wears a blue mitten sleeve with its black cuff turned back, and the lower part of the robe is seen with black buskins under the rich folds of a scarlet cope, over which flows a large ermined cape fastened about the throat with a gold morse. Behind stands his cross-bearer, and a canon, partly kneeling, supports the mitre above his left knee with both hands.

Sherborne wears a rochet with black cuffs over a blue cassock, and a cope and hood like S. Wilfrid, but with its ermined lining visible: behind him stands his staff-bearer holding a clasped book of the charter of his new foundation on a cushion, and at his side a chaplain holds

his mitre in the same position as that shown in the corresponding picture. The dean and canons wear close copes, with falling collars, wide sleeves, and a morse ensigned with a cross; all are of red material, with the exception of three which are blue; in one instance the inner lining of green is thrown back like a cuff, in another the mitten sleeve of the black cassock may be seen. All wear the almuce which has a sort of tippet or cape behind; and as it is of black colour, possibly the grey fur has been turned inwards and the lining only exposed.

Blue and red copes occur in the inventory of Peterborough Cathedral, 1539, and about the same date at Lincoln, but no distinction is made into sleeved or sleeveless copes, choral or processional.

I may mention in passing a curious circumstance. Only one fragment of ancient glass remains in the cathedral, and this in Langton's glorious window. It is a shield with the arms of S. Wilfrid, azure, three suns. So late as 1678, the question was asked by the bishop at his visitation, "Is the pious and grateful commemoration of the founders Wilfrid and Richard made in divine service on set days?" and at the same time "a catalogue of all benefactors and gifts" was "set up in an open place in the church to incite and animate the like charity in others." (Visit. book, 133.)

The copes here represented are the processional and close, in distinction to the choral copes, which would be of black, open, and without sleeves. The form of the latter is thus enjoined in our earliest statute of 1197, "de uniformitate habitus in choro. Statutum est etiam quod uniformis sit habitus omnium in choro, quod nullus ferat capam cum goruris in chorum, quod omnes capæ fissæ sint ad modum competentem, et habeantur subtus superpelliceum vel rochetum." In 1286, as in so many synods, a statute was passed in that of Chichester forbidding the use of sleeved copes outside the church in public. I do not find any exceptional notice of sleeved copes in the cathedral statutes of England, I presume, therefore, that they were a recognised "use" within the church on solemn occasions. There can be no doubt that the painter depicted what he saw, as the lay dresses are those of the period beyond a doubt. The remarkable points are the sleeves, and the shape of the almuce, which instead of the cape with pendent tails that is shown in a miniature of a præcentor of Salisbury, in the Book of Life of S. Alban's now in the British Museum, and on the brass of Canon Cassey of York, at Tredington, has merely a broad width of stuff over the top of the shoulder. The colours are also not without interest, as Ceccoperius mentions that "Canonici metropolitanæ Ecclesiæ Pisarum, eo quia habent privilegium deferendi cappam more cardinalium rubei coloris, anteponuntur aliis canonicis similium ecclesiarum quibus in cappa color rubeus non est permissus. Similiter canonici habentes usum cappæ violacei coloris præferuntur aliis canonicis qui tantum deferunt almutiam." Possibly the red and blue may have been selected by Bernardi as marks of dignity. Casatio says, "indumento utuntur episcopi ac etiam canonici in choro processionibus et aliis functionibus quod Itali nominant cappa colore violaceo, ut plurimum, et pelle alba." At Vienne the cope was black.

I will only add that the prebends founded by Sherborne were called

Bursalis de Wilmington, a prebend once held by the abbots of Grestein in Normandy, Wyndham, Exceit, and Bargham.

Yours, &c.,

MACKENZIE E. C. WALCOTT, B.D.

P.S. I do not remember to have seen the contrast drawn between the altar lights and *the church light* as given by Lyndwood, and explaining the phrase "before the Sacrament." "*Candelas in celebratione missæ arsuras,*" "*tempore quo missarum solennia peraguntur, accendantur duæ candelæ,*"¹ (p. 236, b.) this passage has been cited, but not the other; "*lumen Ecclesiæ, coram corpore Christi crucifixo, reliquiis vel imaginibus, ad honorem Dei accendendum,*" (ib. p. 196, a.) At S. Paul's one hung before the rood in an iron floriated crown, (circulus.) The Injunctions clearly repeat the language of the former, whilst Cardinal Pole re-enacts the tenor of the latter passage; Sacrament being used in two senses for (1) the office, (2) the Host, and "before" is both local and temporal.

S. ANDREW'S CHAPEL, GLOUCESTER CATHEDRAL.

(*From a Correspondent.*)

THE readers of the *Ecclesiologist* will be interested to learn that the restoration of the chapel dedicated to S. Andrew, in Gloucester cathedral, now nearly approaches completion. The visitor, as he ascends the flight of stone steps, and passes through the iron gates leading into it, will have his attention probably first attracted by the deeply groined roof, which has been elaborately and brilliantly painted in sections of green and carmine, with conventional flowers and emblems. In the divisions immediately above the reredos is the Agnus Dei, with cross and nimbus; a chalice and the sacred monogram, with emblems such as the anchor, fill up other compartments. Angels float on either side of the Lamb. In the centre of the ceiling is a cross with five gold balls from which this extremely beautiful and elaborate piece of painting seems to radiate. The colouring is so soft and happily chosen; the execution perfect in its various details. The windows in this semi-apsidal chapel have now all been filled in with beautiful stained glass, which bears close inspection. The size of the figures is perhaps rather small, but they are in perfect harmony with the rest of the chapel. The original reredos, cruelly mutilated in the time of Cromwell, has now been thoroughly restored. It has three principal compartments. The centre one contains a figure of our LORD blessing the loaves and fishes; five of the former

¹ This is Winchelsea's Constitution, adding "or at least one," the Council of Oxford (1222) completes the sentence thus, "with the lamp," that is, the church-light. (App. 7.) Lyndwood says the parishioners in many churches found everything but the two tapers provided by the Curate, and in some churches found all the church-lights. (P. 253.)

He carries in His hand, while, below, lie the fishes. The right arm and hand are raised in the act of consecration. This figure is wonderfully thrown out by the warm diapering work at the back, which is relieved at the top with a bordering of red and green, and gold. The small compartments of the canopy are painted in blue and white, ornamented with gold. At the back of the head of our LORD is a nimbus, upon which is a red cross, with white tracery. To the right of our LORD is the figure of S. Andrew holding his cross. A deep gold rim surrounds the nimbus; the whole stands out well from the green diaper work which relieves both the figures of S. Andrew and S. Peter. This Apostle, to the left of our LORD's figure, carries the keys. The canopy work above both is painted in shaded crimson. The principal figures are supported on either side by Angels, playing on musical instruments. Altogether the general effect of the reredos is light and elegant in the extreme. At the sides of the reredos, and under the windows, are four divisions of recessed panelling with trefoil headings. The "Te Deum" is symbolized on these by figures in fresco. First in order comes S. Paul, who represents here "the glorious company of the Apostles," (this it must be observed is now the only unfinished one of the series.) Elijah the Prophet comes next: "the goodly fellowship of the Prophets praise Thee." In his hand is a leathern water bottle, attached to his staff by straps; on his head a white turban; the feet are sandalled; gold nimbuses radiate from the heads of all. It is impossible not to admire the study and exquisite workmanship that has been bestowed upon this truly Oriental-looking figure. On the left of the reredos S. Alban, proto-martyr, justly represents "the Noble Army of Martyrs." In his hand is a sword; a fire burns in front. The finish, colouring, and whole bearing of S. Alban is admirable. The next panel symbolizes the Church: "The Holy Church throughout all the world doth acknowledge Thee." A fair woman grasps firmly in her hand a cross and spear; with this she is in the act of piercing the serpent that twines around her. Fearlessly does she seem to encounter the terrible embrace; in her hand is to be found the antidote and source of victory; blue drapery falls gracefully round the figure, fastened in front by a cross. Although there is so much to attract and charm the lover of art on a level with the eye in this chapel, it is perhaps above that the chief beauty is found. Here all the cartoons represent some scene from the life of the Apostle S. Andrew, in brilliantly-painted frescoes. The first of these is the Call of the Apostle. The brothers are engaged with their nets in a boat on the Sea of Galilee. At the side stands our LORD, while the two men are evidently in the act of listening to His words. Below this small fresco we find the result of His interview; our LORD is surrounded by S. Andrew, Simon Peter, James the son of Zebedee, and John his brother. "Master, where dwellest Thou?" In the foreground is a lamb; water, with trees over head, fills up the picture. The drapery of all is extremely soft, and it is at once striking and very effective. The fresco adjoining it on the left side, next claims attention. Our LORD here is ascending into heaven. "Ye men of Galilee, why stand ye gazing into heaven? this same JESUS, which is taken from you into heaven,

shall so come in like manner as ye have seen Him go into heaven. Blessed is he that endureth." On the left wall is a large and elaborate piece of fresco painting. The life of the blessed S. Andrew is over; he is crucified on his cross; around him are three figures, one of which kneels while the others bear in their hands a spear and sword. Above, in a vesica, is our LORD in judgment, holding in His hand a book. Below, on either side, float two Angels, one of whom bears a crown, the other a palm. This fresco is so exceedingly rich in symbolism, that if it were not invidious to single out one for special praise, where indeed all are above it, I should be inclined to award to it the place of merit. Of the larger frescoes it comes last in order, but it is certainly not the least as a work of art. One more, and this much smaller, on the shaft over the steps, and forming a finish to the text, "The path of the just is as the shining light, which shineth more and more unto the perfect day," represents S. Andrew, kneeling, in the act of receiving a crown. The palm rests already in the Apostle's hands. Below is an Angel playing a harp, and pointing upwards to the faithful servants' reward. "O LORD, Thy word endureth for ever in heaven."

The ecclesiologist will not take leave of this very beautiful little chapel without noticing on the walls a very handsome brass, inlaid on marble, which bears the following inscription:—"This chapel, dedicated to S. Andrew the Apostle, was restored by Thomas Marling, Esq., of Norton Court, in this county, in affectionate memory of Catherine Anne, his wife, who died December 17th, 1863, aged twenty-five." The brass is canopied; a kneeling figure bears a scroll with these words: "And will raise them up by His power."

I venture to commend most heartily to the lover of art the very beautiful frescoes, which I have been endeavouring to describe. This chapel of S. Andrew the Apostle, Gloucester, indeed amply repays a visit, as the writer of this article can testify, having travelled many miles to see it. The frescoes, it must be added, are the work of T. Gambier Parry, Esq., of Highnam Court, in the county of Gloucester, who, it will be remembered, finished the roof of Ely cathedral, commenced by Mr. L'Estrange; they are worthy of the master-hand that executed them. Great progress has been made in the general work of restoration since last year. The floor of the chapel has been laid with encaustic tiles, and gates added; in a very short time the work will be completed.

MALVERN ABBEY AND WORCESTER CATHEDRAL.

(Communicated.)

ON the 1st of July we visited the Abbey, or Priory church, Malvern, the grandeur of which strikes one impressively on entering; for a *coup-d'œil* of solidity and height burst in a moment upon the eye.

Massive columns in the nave, supporting on either side the arches, carry one back to the Norman period: they date from 1080. Above,

and resting on them, is the clerestory, of unusually large dimensions, the size of the windows being fully equal to those in the nave of most parish churches. The glass in them is not painted, excepting a few squares, bearing initials, &c. The roof is very neatly picked out in colours; it harmonizes well with the rest of the building.

Before leaving the nave the Norman basin of the font deserves a passing word from the ecclesiologist. The pedestal is modern; its position near the principal entrance is more in accordance with ritual correctness than are the arrangements of some other portions of the church, of which we shall presently speak.

But now the deep colouring of the painted windows in the north aisle lovingly attracts the eye, for it tells of the possible beauty still in store for the abbey, when from each and all the same deep teaching shall stream. The restoration of this indeed noble fane has been far too well carried out for minor details to be neglected, as funds increase and admit of their being carried on in time to come; and as we gradually approach the chancel, the change of style becomes prominent, for the east window is Perpendicular work—a noble specimen—and filled in *once*, we can well believe, with glass worthy of its position. It now tells a painful tale of the ravages made by Cromwell's iconoclasts, and is a mass of glass, each part having clearly little to do with that immediately surrounding it, for here we find heads without bodies, and lettering turned upside down; indeed, it is better to view this window from a distance.

The chancel and sanctuary are in a state far different to that in which we would fain see them. The latter is blocked to the very steps of the altar with chairs and benches, occupied (with the exception of a few seats) by the congregation; a few men and boys, unsurpliced, representing the choir, find seats here. The railings in front of the altar are placed immediately before it, instead of at the foot of the first step. The altar would then stand out, as it should do, a conspicuous object: as it is, the approach is narrow in the extreme.

We should be glad to know on what principle the misereres have been removed from their proper position, to be thrust meaninglessly into the north aisle? Their right place is surely in front of the carved oak screens, dividing the chancel from the chapels. Quaint carving is to be found on the reverse of the seats of many of the twenty-four misereres; it is mostly symbolical, such as Time with a scythe, a man cutting down flowers, &c.

Remains of a former altar may clearly be traced in the south aisle; on either side of the window a piscina and niche (for the image of our Lady) may be found. The window in this chapel is filled in with stained glass to the memory of the late Prince Consort. A modern monument, out of keeping here, occupies the place of the former altar.

Retracing our steps, the unique west window attracts our attention. At each side is a niche, which was formerly filled in, we doubt not, with the figure of some saint. Below the lights is an arcading, where figures also probably stood. The masonry here is pierced in the third, sixth, and ninth divisions, with curious small two-light windows with trefoil headings. It was from these that the sick witnessed the 'ext-

vice from the dormitory in the priory then adjoining: the rooms have long since fallen into ruins. In the north aisle, where an altar now stands, a deep recess may be found, pointing to the possibility of an ambrey or locker having once existed here for the holy vessels; a piscina remains on the opposite side.

The present pulpit, from its dimensions and height, is an eyesore to the abbey. The lighting of the nave has been well carried out by Skidmore. Under the tower hangs also a handsome corona.

Before leaving the abbey we ascended the long flight of stone steps leading to the monk's room over the porch. It has an untidy, uncared for look, which, as part of the abbey, is to be regretted, especially as this remark does not apply to the vestry, which is luxuriously carpeted and arranged.

We were interested in an old sundial in the churchyard, in the long pedestal of which a niche may be discovered.

Malvern abbey well repays a careful study, and may not unaptly be deemed a cathedral on a smaller scale. We trust that the time is not far distant when a service, more in keeping with the character of the place, may again re-echo within the walls of this truly noble building.

On July 7th, visited *Worcester cathedral*. We noticed on entering the porch that, since our visit last year, about the same time, the figures had been filled into their niches here; more are in course of construction for other vacancies. They will look all the better when time shall have blended the colour of the stonework into mellow grey, rather than the present staring white, which is out of keeping with the surrounding stonework of the porch.

There is something peculiarly graceful in the triforium of Worcester cathedral, with its three-light clerestory above. Two styles of architecture may easily be discovered in the nave—Late Norman and Early English; the former is confined to one or two bays adjoining the extreme west window, under which the altar is now placed during the restoration of the choir. We confess to having been a little disappointed with the progress made here since our last visit; but there has been much work done, nevertheless, that does not meet the eye at first sight.

The choir of Worcester cathedral is elevated several feet above the nave. We have never been sufficiently fortunate to have seen it from end to end: the effect must be grand in the extreme. Working our way gradually through the choir, we discovered a small but beautiful oriel window, high up, on the north side, looking into the choir, and commanding also, we should imagine, a view of the east end. Its position is in the first bay, and suggests to us the possibility of an infirmary having once existed in connection with it. No trace of such buildings exists now. Our guide informed us that the window was part of the sacristan's apartments, and that "from it he was able to keep his eye upon the choir immediately below." We rather incline to our own reasons for finding it in so strange a position. Failing these, in what other part of the building was there any provision made for the sick monks to join in or witness the services?¹

¹ [Every important religious house had its proper infirmary-chapel.—ED.]

And now we have arrived at the reredos, which is just finished, designed by Gilbert Scott, and given by the Dean in memory of his late wife. The material used is alabaster, or Derbyshire marble. We confess at first sight to being disappointed. There is a heaviness about it all, of which the critic cannot complain in other reredoses which he remembers by the same hand. The centre figure is our LORD, supported by the four Evangelists, each carrying in his hands a book, upon which is carved his appropriate emblem. Each figure is in a niche, with gable; the finials of each, especially that on the centre gable, are heavy. A small tabernacle, the pillars of which are of Italian marble, and the apex of which is crocketed, is surmounted by a cross. Above the four Evangelists are (we suppose) the heads of the four Doctors, in alto-relievo cameos; while, at even distances on either side of the gables, in the interstices, are four angels. Surmounting these again, and forming the finish of the reredos on either side of the tabernacle, are six angels, carrying musical instruments in their hands, upon which they are performing. The gracefulness and *tout ensemble* of these figures call forth our warmest admiration. The canopy-work over the niches is all jewelled with precious stones. The pillars supporting the gable of the centre compartment are of Italian marble, carved and gilded. We doubt not that some day the figures will be relieved by colour, after the fashion of the reredos in Ely cathedral, so much improved by this finish.

The whole design of the reredos is intended to convey the idea of our SAVIOUR in glory. To say how far short it falls in reality of our preconceived notions of such a subject would perhaps exceed the limits allowed to criticism. Again and again, as we stood before it, did we try to see in the work of art before us the symbolism by which so grand a subject should be represented. The coldness about it all *may* be relieved by the rich colouring of the east window, which will be plainly seen through the arches on either side of the centre compartment of the reredos. At present this glass is mostly in the hands of Messrs. Hardman, who are removing some of the blue, this colour having, it is thought, predominated too strongly in the general design.

It may be interesting to our readers to know that the whole cost of the new reredos was £1,500. The carving was executed by Farmer and Brindley, of Lambeth.

Passing through the cloisters, these call for a word on the way. In each window a means of communication existed for the monks, as they wrote or studied, without their being obliged to leave their places; all were isolated, and yet in a moment any monk had the power of gaining any information he might require from any of his companions as he sat at work. The niches in the cloisters are being filled in with figures. The chapter-house is Norman, in a perfect state of preservation: a passage from the same cloister led to the guesten-hall, which is now (as every one knows) in ruins.

Before leaving the cathedral, by kind permission of one of the canons we descended into the crypt, which is a beautiful specimen of the Norman style. A chapel once existed here; the piscina, &c., is

in good preservation. The arches are groined. The crypt is altogether an extremely interesting feature in the cathedral. Some of the arches are filled in with stonework, which our guide accounted for as supports to the building above. To this we venture to demur: the crypt was, as we know, the burying-place for the cathedral; as each compartment became full, masonry closed in the bodies, in the same way as slates now fill in the portion of the crypt in S. Mary's, Warwick, belonging to the Warwick family.

Two curious stone coffins, in which some bones may still be seen, add to the interest of the crypt in Worcester cathedral. The bodies found in them were in almost perfect preservation until their discovery and removal from the choir some years ago.

We hope that the time is not far distant when the choir may again re-echo with praise. We believe that the thirty-six misereres will be reinstated. A new organ will surely take the place of that now standing in the west end of the nave. We should have been glad if, in the present arrangements made for service, the altar might have stood at the east instead of the west end of the nave: the total disregard of orientation now is painful. In the absence of a window, artificial light might have taken its place.

We hope the baptistery will ere long receive the attention of the authorities; the present font is a disgrace to the rest of the cathedral. A beautiful stained glass window adorns it. The walls on either side are disfigured with frightful monuments; but these would be less conspicuous if a suitable font attracted the eye. Many of the ecclesiological features of Worcester we have refrained from touching on, because they have often been dwelt on by abler hands. We can only conclude our communication by saying that a very interesting and instructive day may be spent within the walls of this beautiful cathedral.

THE NEW REREDOS IN WORCESTER CATHEDRAL.

[We subjoin a careful technical description of the new Worcester Reredos. Our own critical opinion of it, formed from an examination of a photograph, agrees rather with the unfavourable one of a correspondent in the present number, than with the commendation given to it in the following paper.]

It is mainly constructed of beautifully-grained alabaster, and is designed in the First-Pointed or Early English style of the thirteenth century, when the eastern portion of the cathedral was built. The reredos consists of a centre and two wings or side screens, the former extending laterally as far as the footpace, which is elevated on three steps, and from which rises a plain wall with a moulded base to a height of four feet, where it finishes in a projecting stringcourse. Above this are five trefoil-headed niches, divided by shafts of polished marble, with carved capitals supporting the richly-moulded arches, above which are lofty gables, having an elaborately carved cresting instead of the more usual crockets, and terminating in ornamental finials. Around the arches are spherical inlays of *lapis-lazuli*, and in the spandrels are sculptured

heads of the Apostles, surrounded by gold mosaic. The central niche is considerably larger and loftier than the others, and has additional shafts of polished red granite, spirally banded with gold, the finial being of great size, and ornamented with large inlays of *lapis-lazuli* and cornelian. A band of rich gold and marble mosaic extends round the arch, and the spandrel above contains a cross formed of red malachite, red and black marbles, and spar. In the centre is a seated statue of our Blessed LORD, crowned, and in the act of benediction; His left hand rests upon a book bearing the *Alpha* and *Omega*. The Evangelists, SS. Matthew, Mark, John, and Luke occupy the side niches—S. John as the “beloved disciple,” being next to our LORD, on the south side. They each hold a book, upon which are carved their respective symbols—an angel, a lion, an eagle, and a bull. These statues are admirably modelled, the figure of our LORD especially being dignified and impressive; while the draperies are very skilfully and artistically managed. Between the gables are beautifully executed figures of angels, surmounted by trefoil-headed canopies; and behind these rise small marble shafts, with carved capitals supporting other and smaller statuettes of angels, while still further back runs a horizontal cresting of conventional foliage. From the upper part of the central gable rises a lofty canopy, supported on four shafts of *verd antique*, from the capitals of which spring arches and gablets; the whole being surmounted by an elaborate pinnacle, terminating in a cross, enriched with coloured marbles, at a height of twenty-four feet above the sanctuary floor.

The sides, which are of somewhat lower elevation than the main portion of the reredos immediately above the altar, consist of an arcade of six open arches, with marble shafts, carved capitals, &c., of similar character to those of the niches just described. These arches will be filled, to the height of eighteen inches, with wrought metal work. The gables are crocketed, have elegant finials, and their mouldings die against bosses of foliage and carved heads representing Moses, David, Solomon, and Isaiah. Beneath the arcade is a carved diaper within small square compartments, formed by inlays of Languedoc marble, with “blue John” and other varieties of Derbyshire spar at the intersections.

The back of the reredos facing the Lady chapel is much loftier than the western side, owing to the floor of that part of the cathedral being on a much lower level than the pavement of the choir. With the exception of the open arcade, this side presents a plain wall of alabaster, resting on a low moulded base of Painswick stone, and finishing with a delicately carved cornice, behind which may be seen the cresting, with the open canopied niche and cross in the centre, as previously described. At the bottom is a plain segmental recessed arch, in which is placed the recumbent effigy of Philip Ballard de Hawford, the last Abbot of Evesham. This effigy was removed from the south-east transept when the old reredos was erected in 1812; and it is to be regretted that it was not restored to its original, or removed to some other appropriate, position; it having always been the custom to place sepulchral effigies *east and west*, and not *north and south*, as this one now is.

The reredos has been executed, at a cost of £1,500, by Messrs. Farmer and Brindley, of Westminster Bridge Road, London; the work having been very skilfully carried out by Mr. Farrow, under the general superintendence of Mr. Perkins, the cathedral architect. The design is by Mr. G. G. Scott, R.A., and it may safely be pronounced to be one of the most successful of the numerous works of this kind erected under his superintendence in all parts of the kingdom, if not the finest hitherto erected in England,—some persons preferring it even to the gorgeous Ely reredos, which has been generally considered to stand unrivalled as a specimen of modern Gothic art. The full effect of the Worcester reredos will not, however, be seen till the rich pavement, the altar hangings, and other ornamental surroundings are completed.

MR. BURGESS' LITANY DESK, IN S. ANDREW'S, WELLS STREET.

WE present our readers with a photographic view of the new Litany Desk (already described in our pages,) presented to S. Andrew's, Wells Street, by an anonymous donor, and executed in walnut, with inlaying of maple, by Mr. Robinson, of High Holborn, from the designs of Mr. Burgess. Every figure was modelled in clay before being carved. It is a beautiful specimen of artistic design and workmanship.

ALL SAINTS', WAKEFIELD.

[WE gladly give insertion to Mr. Scott's letter, and to Mr. Fowler's remarks upon it.—ED.]

To the Editor of the Ecclesiologist.

SIR,—I am unwilling to let a number of the *Ecclesiologist* pass without noticing the communication from Mr. Fowler in your last number. I have not however had the opportunity of going into the matter as I intend to do. I think your readers, knowing my views on such questions, will acquit me of any conscious Vandalism.

The work which is from time to time done at the church of All Saints, Wakefield, is of a fitful and only occasional nature. It is under a sort of permanent building committee, who now and then, and at long intervals, undertake a portion of work for which they chance to have funds in hand; and there is no clerk of the works.

I am consequently dependent on the committee for information such as would have led me to guard against any of the errors of which Mr. Fowler—rightly or wrongly—complains. And had Mr. Fowler—who as an antiquary was especially bound to make me aware of any such matters—devoted five minutes to acquainting me with what was, or what *he feared* was, going on, all that he complains of would have been obviated.

I believe, however, that much of what he states is mistaken. I have had, both in print and personally, in many instances to complain of the influence of employers in preventing the conservation of the remnants of antiquity accidentally exposed by the removal of plaster, &c., but it is yet more galling when an intelligent antiquary,—himself a member of a building committee—devotes his time to watching from day to day what he views as a mistaken course, knowing that there is no one on the spot but himself to check it, and that the architect is unrepresented and unaware of what he sees; and when this only person who could inform him deliberately abstains from doing so, but at the same time takes notes by which the mischief which he alone could



prevent is to be visited upon the theoretically responsible party whom he has omitted to inform of it.

I never heard a word of the points to which I refer till it was too late, and I do think that, knowing how earnestly I feel on the subject, it was a cruel piece of neglect towards me, and direct treason towards the church of which he was one of the selected guardians, to allow me to remain uninformed till it was too late to remedy the evils which he daily watched.

I shall institute a careful investigation of the whole matter, of which I hope to report to you the result.

I have the honour to be, Sir,
Your very faithful servant,
GEO. GILBERT SCOTT.

31, *Spring Gardens, London.*
July, 1868.

To the Editor of the Ecclesiologist.

SIR,—No one who read my remarks on the restoration of All Saints', Wakefield, could for a moment suppose that I attributed any conscious Vandalism to Mr. Scott. In fact, my observations were specially guarded against any such construction; and the most I ventured to hint was that, from one cause or other, Mr. Scott had too hastily expressed his approval of what, had he taken the pains to examine it, ought certainly to have met with his censure.

I deeply regret that it was not in my power to communicate with Mr. Scott in the way he suggests. As a member of the committee, I had already had occasion to complain repeatedly of the interference of individual members between the general body and the architect, and of personal influence being made to bear upon him, who ought, in my judgment, to be left perfectly independent. At committee meetings, however, I did complain most earnestly, and entreated that the ancient surfaces might be spared. But the general body considered my complaints frivolous and unimportant; and if Mr. Scott reproaches me with neglect towards himself and treason to the Church for not addressing him instead, I must add that, without doing so, I had already been reproached by some of my colleagues for meddlesomeness and interference. Notwithstanding, I felt persuaded that when Mr. Scott came down to see for himself, he would take my view of the case, (as more than one able antiquary and ecclesiologist had already done,) and speak strongly respecting the re-dressing of the stonework, &c. This he might as easily have done if the work were fitful and occasional as if systematic and regular,—if under a permanent committee, as if an occasional clerk of the works were employed,—if it took him by surprise, as if he had previously been informed of it. To my surprise and grief, however, I learnt that when at length he came, not one word otherwise than of satisfaction was uttered. No member of the committee would have had more pleasure in seeing Mr. Scott than I, had I been favoured with an opportunity, nor more ready to sympathize with him had he

expressed a regret for what was past, or a hope that it might not occur in future.

As Mr. Scott gives me credit for having carefully watched the work from day to day, and made notes upon it, while at the same time he frankly admits that he himself has not had an opportunity of going into the subject as he intends, and that his investigation of the whole matter is still to come, I must say that I think it scarcely to the point for him to state his belief that much of what I say is mistaken. But this I am content to leave with the public; trusting, however, that I may be acquitted of any unkindly or ungenerous feeling towards Mr. Scott, to whom it was farthest from my wish to deal unfairly, or of any lack of interest in the fabric of which, as he states, I am one of the selected guardians.

Believe me, Sir,

Yours very faithfully,

J. FOWLER.

Wakefield, July, 1868.

THE BULLETIN MONUMENTAL AND PROFESSOR WILLIS.

WE have been greatly surprised to find the distinguished conductor of the *Bulletin Monumental*, M. de Caumont, guilty of some literary injustice—of course quite unintentionally—against one of our most eminent English archæologists, Professor Willis. The most valuable monograph on the ancient groundplan of the abbey of S. Gall, contributed by Professor Willis to the fifth volume of the *Archæological Journal*, has long been well known as by far the most searching and most exhaustive treatise on the subject. Finding a long article in the fourth number of the *Bulletin Monumental* for the current year, with a large illustration of the well-known S. Gall plan, we looked at it with great interest, to see if any fresh light was thrown by the writer on this obscure but most interesting subject. The matter of the memoir seemed very familiar to us, and we soon found that the French writer made no claim to originality. The paper is described as being “par M. * * *. Traduit de l’Anglais par M. A. Campion, Membre de la Société Française d’Archéologie.” A further examination showed us that the French article is a mere translation of the memoir by Professor Willis, whose notes, and references, and criticisms are all literally copied. The French translator has added nothing whatever to the text of Professor Willis’s treatise, and has omitted nothing except the explanation of the plate which was appended to the original paper. The consequence of this omission is that the interpretation of the letters of reference in the block-plan, which is also reproduced, is altogether wanting in the French translation. The name of Robert Willis is appended to the paper in the *Archæological Journal*. Why M. Campion, the translator, and M. de Caumont, the editor of the *Bulletin Monumental*, should have studiously omitted the honoured signature of Pro-

fessor Willis, and have made three asterisks do duty for his name, is quite incomprehensible. We have no doubt that a future number of the *Bulletin* will redress the wrong that has been done, and will render to the English author a due acknowledgment.

THE SARUM MISSAL.

The Sarum Missal in English. London: The Church Press Company. 1868.

It is a very remarkable thing that ritual studies have become so common among those who are not professed scholars, as to make it worth any one's while to publish a translation of the Sarum Missal. The sale of the reprint of the original Latin, which has been for so many years in progress, has not, we believe, been very large. It is plain that a deep interest in the original source of our English Prayer Book must be felt by many to whom the Sarum Missal in its original language would be almost a sealed book.

The work before us is most creditably executed. The translator has, with good judgment, condensed and systematized the rubrics of the original, and borrowed many liturgical directions, wanting in the printed missals, from the Manual and other sources. A learned introduction is prefixed to the volume, in which the author gives a compendious history of the Sarum Use, tracing it from its origin, enlarging upon its close affinity with that of Rouen, and examining the nature of the reforms made in it by S. Osmund. We observe that he adopts the classification of editions of the printed Sarum Missal which is used by our friend Mr. Dickinson, the principal editor of what is here called—from the place where it is printed—the “Burntisland reprint” of the Missal, published by Mr. Stewart.

The translation seems generally trustworthy. The familiar words of the English Psalter, and of all such collects, &c., as are in use in our present Prayer Book, are most properly retained as far as possible. The proses and sequences are translated, generally literally, but in rhythm, though sometimes in verse. As a rule, we like the former the best. It is curious that the beautiful translation of the Easter sequence, the *Victimæ Paschali*, has not been borrowed from the *Hymnal Noted*. It is surely to be regretted that any of these translations should vary from the metre of the originals; considering that many of them might advantageously be sung to their ancient music.

After the Proper of Seasons follows the Preparation for Mass, &c.; and then the Ordinary of the Mass, the Prefaces and other musical parts being duly noted on a four-line stave. The cautions of the Mass are not given. Then follow in due order the Proper, and the Common of Saints, and the Votive Masses, with the usual Benedictions, &c. It is with peculiar pleasure that we recommend this volume to all our readers. There can be no doubt that its publication will pave the way

for at least the enrichment of our Prayer Book, and the supply of many things that are wanting. The translator, who is, we believe, Mr. Pearson, has deserved well of all ecclesiologists by his most laborious but most able work.

SACRED ARCHÆOLOGY.

Sacred Archæology: a Popular Dictionary of Ecclesiastical Art and Institutions from Primitive to Modern Times. By MACKENZIE E. C. WALCOTT, B.D. London: Reeve. 1868.

THE title sufficiently explains the scope and object of this curious and valuable book. It is a dictionary, in alphabetical order, of nearly all the technical words and expressions in ecclesiology or sacred archæology that have fallen under the compiler's notice during the study and reading of many years. Few men are better qualified than Mr. Walcott to execute a work of this kind. It is brim-full of curious and accurate information; the only fault being that it is somewhat partial and incomplete. So far as our observation goes the author has taken his materials at random, pretty much as they fell in his way, without making any attempt to make the dictionary complete in all its parts. The volume will be a very welcome addition to every archæological library. The probability is that a student will find in these pages a full account of any difficult word that he may come across. And it is specially characteristic of the book that it is full of suggestive matter to any thoughtful mind. We cannot help regretting that Mr. Walcott has systematically avoided giving references. To the real student a reference is often worth infinitely more than any number of pages of quotation.

No doubt there are defects and minor inaccuracies in the volume; but, on a pretty wide examination of its contents, we find but few. It must be by an oversight that Mr. Walcott in a very early article in his dictionary fails to distinguish between 'affusion' and 'aspersión' in baptism. Under the word "choristers" we find a curious account of the boys of the choir in various cathedrals, at home and abroad. It is strange to read that the choir-boys of Hereford cathedral were required, in the *seventeenth* century, "to be taught to play on the lyre and harp in choir."

With Mr. Walcott's explanation of that notorious puzzle, *fylfot*, we were scarcely satisfied. We quote all he says on the word. "*Fylfot* (or *fylfot*, four-footed.) The dissembled cross under the discipline of the secret; a cross cramponnée, or rebated, consisting of four gammas; which as numerals expressed the Holy Trinity, and by its rectangular form symbolized the chief Corner-stone of the Church. It occurs on church-bells in the counties of Derby, Lincoln, and York, and on Edyngdon's effigy at Winchester." We cannot but think that the ex-

planation wants explaining. A wood-cut of the fylfot was needed; and its *earliest* use in ornamentation should have been recorded.

To some this derivation of the word "tawdry" will be novel.

"Tawdry—a necklace of thin silk worn in memory of S. Audrey or Etheldreda, who mourned for her vanity in wearing gold necklaces, when she was smitten with swellings in the neck."

We make finally a very curious extract. It is on the word 'Dance,' as used in an ecclesiastical sense :

"As early as the ninth century Pope Eugenius II. prohibited dancing and singing base songs in church; and S. Augustine mentions that dancers invaded the resting-place of S. Cyprian at night and sang songs, but that, on the institution of vigils, the vile practice ceased. In 858 Gautier, Bishop of Orleans, condemned the rustic songs and women-dancers in the presbytery on festival days. In 1209 the council of Avignon prohibited, on the vigils of saints' days, theatrical dances and secular songs in churches. After the capture of Constantinople, in the fourth crusade, the Latins danced in S. Sophia. Sir T. More speaks of women dancing and singing ribald songs in English cathedrals. At Seville, still, on the Immaculate Conception, the last three days of the carnival, and the feast of Corpus Christi, the ten choristers, or Seises, dressed in the costume of pages of the time of Philip III. and plumed hats, dance for half an hour to the clinking of the castanets a grave measured minuet within the iron screens in front of the high altar—in blue and white for the Blessed Virgin, and red and white for Corpus Christi. At the conclusion the organ peals out, the bells ring, and the veil is drawn before the host. At Christmas, in Yorkshire, so lately as Aubrey's time, there was dancing in churches with songs of Yule, Yule. The custom may probably be traced to King David, as recorded in 2 Sam. vi. 14, which is more than can be said for the monks of Peterborough, who were delated to the Bishop of Lincoln for dancing in their dormitory at late hours in the evening, in the fifteenth century. In 1212, processions danced round the churches of Paris, and women danced in the cemeteries. A council at Bayeux in 1300, and another at Bourges, in 1286, condemned dances which took place in churches and churchyards. There was a curious custom in France for priests to dance with women after celebrating their first mass. On the feast of fools, dances were made by the vicars in the porches of the French cathedrals. In the fifteenth century the faculty of theology branded as bad priests those who danced in the choir masked and disguised in women's dresses during the divine office, whilst the clerks indulged in coarser levities. About the same time, in private, they laid aside their scutaries (?) before putting on pourpoint and dyplers. Cardinals joined in the dance: those of Narbonne and S. Sauveur, in 1501, at Milan, before Louis XII.; and the Cardinal of Mantua, in 1562, in fêtes given to Philip II. at Trent. In 1687 the Jesuits mingled characters sacred and profane, and entertained the Archbishop of Aix with a ballet. In 1702 the nuns of Artois and Cambrai used to put on men's clothes and dance in their cloisters. In England, after the Reformation, in Queen Elizabeth's time, the lords of misrule, between All-Hallows Eve and the Purification, and the summer lords and ladies in May, used to flock on Sundays and holidays to churches and cemeteries with pipes and drums, dances, mumming, and masks, bells, and hobby-horses, in the midst of divine service, and then feasted all night in arbours and bowers. In the seventeenth century the apprentices and servants of York used to keep a sort of Saturnalia in the old Minster on Shrove Tuesday."

CHURCH MUSIC IN GERMANY.

THE following paper, translated from the "Organ für Christlichen Kunst," will interest many of our readers.

SKETCH OF RULES FOR A CECILIAN SOCIETY FOR CATHOLIC CHURCH MUSIC IN GERMANY, (INCLUDING AUSTRIA AND SWITZERLAND.)

§ 1. *Object in View.*

A Society shall be founded for the general introduction or promotion of genuine Catholic Church Music. Therefore, there shall everywhere be introduced or promoted, 1st the choral or Gregorian chant. 2nd. The figured vocal part music of ancient and modern times, so far as they harmonize with the liturgical laws and spirit of the Church. 3rd. German church hymns. 4th. Fine organ playing. The society does not entirely discountenance instrumental music in so far as the Church may permit it, and as it may be considered to harmonize with the Church liturgy: but as it has been employed to excess, the society can only undertake the promotion of the same after it has been subjected to a necessary reform.

§ 2. *Members of the Society.*

All persons, amateurs and others, may become members on the condition of observing, as far as in them lies, the principles and objects of the society, and of sending a yearly subscription of thirty kreuzer, (South German,) nine silver groschen, or fifty new kreuzer, (Austrian W.,) carriage free to the treasurer, or of paying a corresponding amount in one sum for a life subscription. For this contribution the members receive a yearly gift from the society consisting of a good musical composition corresponding in value to the amount subscribed.

§ 3. *Management.*

The society has as honorary presidents or patrons such bishops or other distinguished persons, as by their office, their influence, or their ability can lend it the greatest outward support. The conducting president must be a composer, organist, choir-master, (chorregent,) or musical professor of known reputation. Associated with him are 1st, a treasurer; 2ndly, a secretary, who conducts the correspondence. This latter must with the president reside in a place, in which there are 3rdly, as many members of committee as there are provinces or dioceses to be represented, and at least fifteen or twenty fellow-members. They must also be householders. They must undertake to accompany yearly the conducting president, the treasurer, and the secretary to some spot chosen by the latter in a central part of Germany, in order to advise with them on all business relating to the society, and to settle any points connected with changes in or additions to the rules, &c. All business arising in the course of the year to be settled by the president and secretary, subject to the approval of the other members of the committee. The committee will on its first meeting, perhaps on the occasion of the 19th General Assembly of the Catholic Society of Germany in Bamberg, or some other coming musical festival, make arrangements for the despatch of business; every member of committee has a vote, and only in the event of an equal division of votes shall the president have a casting voice. The first election will be made by the members who have entered before May 1, 1868, and will be valid until the

next election, which will take place in about five years. This latter will follow upon a general assembly.

• § 4. *Means for Obtaining the Object.*

1. The principal are, the formation of conferences for the management of the choir. From four to eight members who live sufficiently near each other to meet from place to place form a district conference. It is understood that such a conference may embrace as many more members as may be agreed upon. The duty of this conference or district circle is to assemble twice or three times a year, and a council respecting the election of a president is to be held as soon as a hundred members can be mustered. The election of the president who has received a hundred votes cannot be affected by any votes that may come in after May 1, 1868. Whatever their value, the above term must be adhered to, in order that the work of constituting the society may not be indefinitely delayed by the amount of time spent in the election. The list of members entered will be published in this paper, (the name in full, condition, place of residence, and nearest post office.)

At § 4. 1. The formation of such district conferences can begin without delay. To speak practically, an active choir-master, or clergyman, or Civil Service officer, invites the lovers of church music who live within a circuit of from one to two hours' walk, lays before them the above sketch of rules, invites their co-operation, and forms from among these assistants, who may also become honorary members, the district conference. If from four to eight musical members are not to be found, the formation of the conference is to be deferred; this contribution to the society is not on that account without result, for each single person adds to the support of the whole, and can take part in the provincial musical festivals, &c.

2. How useful, productive, deep-striking, and substantially complete the effect of the society must be, should it be successfully founded, will especially be seen when musical festivals become frequent and are well employed; for nothing so much promotes culture and stimulates zeal as the union of chosen forces in society, in counsel and in labour. The most important consequence, the crowning result of Proske's entire life, (see his *Library and the publication of the Mus. Div.* which, but for his disciples and scholars, had become lost treasures,) consists in the fact that he formed many others, who carried on his work.

By such musical festivals will many persons be won over, many encouraged, many enriched by new ideas, many instructed. I must point to the universal German Musical Society, which, founded only a few years ago, counts already thousands of members, and holds every year a great musical festival. That society had probably fewer prospects of success than ours,—and yet it succeeded.

3. I see in my mind's eye a perfect organization of the society with a school of music and important pecuniary and other means. I am well persuaded that everything great has small beginnings, and that such a society too closely resembles the mustard seed of Scripture for me not to place its aims very high. Every cathedral choir may in time become a model school. There exists in Rome a musical academy, founded in Palestrina's time, and which, little as it accomplishes, yet leads many to become earnest and good composers, because to such only it awards the title of "*Maestro Compositore onorario*;" the committee should keep in view a union with this society and the adoption of some of its rules.

Courage! courage! Whoever will accomplish anything great, must put his hand to the work. There exists in us all the necessity of joining hands in union and of working together. And—let all reflect on it well—we are in our society perfectly independent; art must always be free. We order our

own affairs, we choose for ourselves, we decide for ourselves; art is no beggar. In our unwarped being are alone founded the principles of genuine Catholic art. Let each one be politically and socially inclined as he will, that does not here enter into consideration; the furtherance of art alone brings us and holds us together; excluding egotism and party spirit, we bring as an offering to this great end ourselves and all our powers.

FRANZ WITT.

Regensburg.

GERMAN ART IN THE BALEARIC ISLANDS.

(Translated from the Christliches Kunstblatt, for April 1, 1867.)

FOR nearly two years past having been regularly made acquainted by letter with the architectural travelling experiences of a friend, who is exploring Germany and Italy, and who has made a wonderfully numerous and excellent series of finely-selected sketches of great architectural correctness, I was rejoiced lately by receiving a packet of specimens, which bring with Spain.

I was much struck by the newness of the region and the entirely original character of the objects described—the very town itself, though not wholly unknown to me by name, had never in my mind had any association with art.

Herr Schultz Ferencz sent 150 sketches of Palma, in Majorca, the most remarkable town of the Balearic Islands, to his master, Herr Schmidt, in Vienna, who kindly forwarded them to me in Dresden, where they excited the greatest astonishment. It will be better to let Herr Schultz speak for himself in one of his letters from Palma, part of which I will transcribe:—

“Palma, ‘city of architectural marvels’—to me it is as if mediæval art, banished from home, had taken refuge in this remote island, here still to put forth noble blossoms, for the admiration of the present and future ages, while Gothic art has elsewhere long been supplanted by Antique forms. If I could show you all my finished sketches of Palma, it would still be impossible to give you a sufficient idea of the architecture of the place; how much less then can its monuments, so various in plan and scope, be described in a short letter.

“The cathedral is a strong building, situated on high ground near the sea, and on that account beloved by the sailors, who speak of it in terms of great affection; it is of far greater dimensions than the generality of our German cathedrals, and the exterior is of very pure style; its most interesting feature is, however, the *puerta del Mirador*, a very charming portal, by Henry Alamant. It was built at the close of the fourteenth century, and is of German work. Henry Alamant, (in German, Henry the German,) founded through this building a complete school of art—the magnificent choir in the middle of the church, with an excellent high altar of German carved wood-work and rich polychrome; the imposing Gothic organ also of German work, a very original and monumental Bishop’s chair, many paintings on tombs and several other remarkable details. Besides this Gothic cathedral, there are numerous other churches, some large and rich, as, for example, Saint Francis, with a most wonderful transept, which displays many elements of the Moorish style, but

which also contains in itself treasures of German art. Among the non-ecclesiastical buildings, the most remarkable is Casa Lonja (the exchange), certainly the most beautiful exchange that exists. I wrote to the Professor that this building was a new and striking example of the graceful adaptability of the Gothic style to every accident of situation and climate. This large edifice, suitably to the warm climate of Palma, is built without a roof, the water draining down direct from vaulted arches constructed for the purpose; and this far from injuring the Gothic character of the building, adds to its beauty. It has four striking façades; and the interior is of bold and beautiful design.

"The chief merit of Palman architecture consists, however, in its numerous dwelling houses, and its palaces in hundreds, as well of the Gothic as of the Renaissance period, all perfectly sustained in every part, and provided with every comfort. Among them may be cited the new hall for the History of Art.

"You can imagine to yourself nothing more picturesque and romantically habitable. The court with its well, generally not too large, is surrounded by open rooms supported on columns and pillars, and all provided with good wooden ceilings, often richly painted. Thus the whole ground floor is free space, a world in miniature, light and open, and entirely separated from the outer world, for the ground floor rooms have no windows looking into the streets, but only in general small though richly ornamented portals.

"The domestication of the Christians with the Moors in Majorca, led to a mixture of the Gothic with the Moorish style in architecture. The Moresco element, so far from producing a bad effect, is both in its union and in detail enchantingly beautiful."

So far the letter. To me it seemed from examining the delicate drawings and studying the journal that accompanied them, as if I had myself been with the writer, and I felt my soul animated by new pictures. But in spite of the striking architectural novelty displayed, and the dazzling beauty of surrounding nature, so much of the German spirit is here visible, so strongly is here impressed the stamp of German art, that these ideal works carry us at once home, and awaken a sense of mingled pride and sadness.

Neither Spanish, nor French, nor Italian influence, but direct German labour is here present,—German spirit and its productive strength furnished forth all the needs of peaceful art-life, and for more than five hundred years gave to the architecture,—to the whole physiognomy of this spot of earth near the African coast its own signature.

And yet here at home on the appearance of any beautiful old picture or fine old piece of sculpture, the common exclamation is, "that must be Byzantine," or if of later date, "that can be only an Italian work," so spiritless have we become, so forgetful of God's gifts to us.

May Herr Schultz Ferencz, who from over-travelling and over-work had become seriously ill at Barcelona, soon be restored to health and to the pursuit of his researches in Spain. On his return home, we hope that he may, by publishing his art-treasures, render them accessible to many, and thus diffuse not only information, but a positive blessing.

JOTTINGS IN CATHEDRAL LIBRARIES.

THE following list of wills with extracts relate to Carlisle and Cumberland. They give several dedications of churches; some curious spellings of mediæval words; and illustrations of the furniture and dress of the period.

1353. John de Penreth, Rector of Arthurett, to be buried there. He bequeathes to the church his books; and to S. Michael's altar his vestments; to his mother 2 oxen, 2 cows, 2 eskeppas farinæ, ij eskeppas of barley, a brazen pot, a little possnet, a little chest, and a bed; to S. Mary's Abbey, Carlisle, an ox; to William of Arthureth i jumentum quod vocatur Fernelan. *Reg. Welton. fo. 2.*

1353. John, son of Roger of Lancastre, to be buried in S. Cuthbert's Chapel, Milnebourne; 2 cows to find a candle of 1lb to burn before S. Mary's altar. *fo. 4.*

1353. Robert de Bramfeld, Rector of Melmorby, [appointed 1346,] for a stone to cover his grave, *xxs. 11.*

1354. Robert, son of Adam, son of Walter of Forneby, to be buried in the churchyard of S. Andrew's, Eyketon, [Aikton.] *16.*

1355. William de Lygh,¹ knt., to be buried in the churchyard of S. Michael, Isale, cum equo meo meliori ut moris est. *17.*

1356. Matthew de Redmane, to be buried in the churchyard of the Preachers, [Dominicans] of Carlisle, cuidam eunti per viam Sci. Jacobi, *xls. 28.*

John Goldsmith, of Carlisle, chaplain, to be buried in the cemetery of S. Mary's. To the lights burning in S. Mary's within the choir and without in the parish church, *ijs. iiijd.*, to the altar of S. Alban all his vestments.

Agnes, wife of Richard² de Denton, to be buried before S. Mary's altar in Thoresby Church. *29.*

1357. John Coron de Bochill, to be buried in the churchyard of S. Michael, Torpenhowe. *33.*

Adam Deyncote, Vicar of Aspatrick, to be buried in the choir there. *34.*

Robert de Shelde, of Carlisle, to be buried in the Franciscan church. To the friars a mazer cup worth *xiijs.* To John Boon a mazer, a sword, et j caminum igneum et j tabula mensalis. To Nicholas of Topcliffe, j collobium cum capucio. To Richard Fobe cultellum ante et retro deargentatum. *36.*

William Wright of Irthyngton. *36.*

1358. John de Morland, Rector of Merton, to be buried in S. Margaret's Church there; to the poor on the day of his burial, to the poor one eskep of oat meal and a half; i carcasbonis salsi cum ij porcis et vi multonibus: to William of Spedale his best iron plough with two best oxen and her-nas. *47.*

1358. John de Salkeld of Merghanby, to be buried in the churchyard of S. Michael of Adyngham; to the prior and convent of Carlisle quendam cokellum meum ad fabricationem cujusdam fenestre de novo in cancello ibidem, *xls. 49.*

Adam de Bastenthwayte, to be buried in the cloister of Holmecoltram if the abbot will allow it, saving the rights of S. Bega's, Bastenthwayte: to 12 widows *xiiid.* and diet for watching and praying until the day of his burial. Cuidam Carmelitæ de Appelby ut arripiat peregrinationem ad S. Jacobum, *iiij marcas*; ad capellam S. Cuthberti de Plumeland et imaginem ejusdem et pro fenestris vitreis faciendis in eadem capella, *vj marcas*; to twelve poor folk

¹ The Leighs were lords of the manor, temp. Elizabeth.

² Sir Richard, who took Sir A. Harcla prisoner in 1323.

4 ells of woollen cloth each and a pair of shoes; to Agnes his daughter pro apparatu suo et ornamentis suis, x marcas. 50.

William, son of Christiana of Aynstapellyth, to be buried in S. Michael's churchyard there. 51.

1359. William Bavet, Rector of Dacre, to be buried in the choir of S. Andrew's church there. 54.

Simon de Haythwaite, to be buried in S. Michael's, Dalston. Capellæ S. Mariæ de Dalston, vjd.

John Loury, to be buried in the yard of S. Michael's, Arthureth. To the lights of S. Mary's in that church, xxs.; to painting the image of S. "Cās" therein, j eskepp of barley and j eskepp of oats. 61.

1360. Matthew de Redmane of Kendal, Knt., to be buried in S. Peter's, Haversham; he bequeathes "multones et hoggastres." 66.

1361. Dominus William Nelson, Vicar of Donecastre, to be buried in S. George's church. 70.

Gilbert de Hothdayt, to be buried in S. Mary's, Cokermuth. 75.

Sir William de Dacre, knt., in French.¹ 77.

John Pulter of Haukesdale, to be buried in S. Michael's, Dalston. 77.

William de Brigholme of Crothwayte. 80.

John de Rynton, Vicar of Crosby Ravensworth. 82.

John de Soulby, Rector of Musgrave, to be buried in the churchyard of S. Andrew's, Holborne. 84.

Will de Lancastre. 86.

Richard, Rector of Ulneby, to be buried in the Dominican church, Carlisle. To a chaplain he leaves his robam murream. 86.

Robert de Monte, Rector of Kirkoswald. 88.

Thomas, Rector of Croglin. 88.

1362. Adam Louson de Griscope. 89.

Gilbert Smith of Amotbrigg. 89.

Isabella, wife of William de Stapilton, sen. 91.

Henry Martyn, Vicar of Scaleby, to be buried in the choir of All Saints, Scaleby. 91.

Nicholas del Hall of Crossby, to be buried in the churchyard of S. John's, Crossby. 93.

Magister William de Fenton, elerk, to be buried in S. Mary's churchyard, Carlisle. To the church of S. Mary, Holmcoltram, xls.

Henry de Asbrigg, to be buried in the chapel of Seburgham. 94.

Thomas de Barton, Rector of Levyngton, pro expensis funeralibus, ij vaccas, vi bidentes; j eskepam brasii et x solidos pro pane emendo; et annale meum, ij vaccas et ij vitulos.

Matthew Tayllor of Wygton, ecclesiæ melius anniversarium nomine mortuarii. 95.

Thomas Bredeman of Wygton. 95.

Gilbert Anotson of Dalston. 95.

Adam de Hoton, Rector of Kyrkebythore. 95.

Thomas de Alaynby, Mayor of Carlisle, to be buried in S. Cuthbert's churchyard, Carlisle. Lumini B. Marie in ecclesia S. Cuthberti, iijj skeppas orde, j skeppam frumenti et j bovem. 96.

John de Seburgham, Vicar of Walton, to be buried in the Friars Minors' church, Carlisle, uno vestimento in quo corpus meum sepeliatur vjs. viijd.

John Marshall, Vicar of Edenhall, to be buried in S. Andrew's churchyard, Penreth. 98.

Thomas [de Derby] Rector of Burgham, [Brougham.] 99.

Dominus Richard de Chanyngton, Vicar of Morland. 99.

¹ William, son of Ralph, Baron Dacre, succeeded to that barony 1339 and to the barony of Multon; he died s. p. 1361.

Dominus John de Beghes, Vicar of Kirby Stephen [appointed 1336.]

John de Askeby, Vicar of Bampton, to be buried in the choir of S. Patrick's, Bampton. Beatrici Bradebelt, et pueris suis, ij vaccas et j otterbe et majorem ollam meam et minorem cacabum meum; Eve sorori mee pelvium et lavatorium. 101.

Nicholas de Motherby, of Sourby, to be buried in the churchyard of S. Kentigern, Sourby. Luminari B. Mariæ in ecclesia de Sourby, j bovem; ad le vaute B. Marie in ecclesia de Sourby, xii. cooperture ejusdem ecclesiæ ijs.; Emme, uxori mee omnia utensilia domus mee porcionem meam conveniencia, plaustra, aratra cum toto attilio; operi S. Crucis in eadem ecclesia, xijd. 102.

Robert de Whyterig, senior, to be buried in the choir of Caldebek church before the image of S. Mary Magdalene; in convocationem vicinorum meorum die sepulture mee xl solidos sterlingorum; Margarete et Alicie omnes furruras meas; Elene de Whyterig, j clocam furratam. 103.

1364. Master William de Routhbury, archdeacon of Carlisle, to be buried in Salkeld churchyard. Ad cooperturam cancelli de Salkeld et reparacionem fenestrarum ejusdem, xls. Hugoni de Salkeld, j magnam ollam eneam, et j magnam aliam, et j poscenet de eadem, et j cacabum ferroligatum, j rakenteht, j urceolum, j chaufour, j tripodem longum, j craticulam, et melius plastrum melius, necnon minuta utensilia ad husbandriam pertinentia et omnia vasa lignea mea. Petro de Morland meliorem lectum meum cum apparatu, et meliorem aulam, viz., cocers, bankers cum pertinenciis; dom. Petro, j clokettum, supertunicam, j capucium furratum cum pelour; ecclesie de Salkeld, j portiforium parvum, j journal parvum. Reg. de Appleby, fo. 142.

1365. Thomas de Sourby, Rector of Beaumont. 145.

Richard de Hoton, Rector of Graystock, to be buried on the north side of the cemetery of Graystok; choro ecclesiæ, j supelectile cum tapetis et j socer de panno lineo. 145.

William de Brampton, Rector of Dufton, to be buried in S. Cuthbert's church, Dufton. 149.

1366. Robert Ussher or Hisscher of Carlisle, to be buried in S. Mary's churchyard, Carlisle. 153.

Christiana, wife of William son of Gilbert Griswode of Dalston, to be buried at Dalston. 155.

1367. William de Threlkeld, Vicar of Leysingby, to be buried there; ad porticum ad hostium ecclesiæ, ijs. 158.

Robert de Leversdale, to be buried in S. Mary's yard, Carlisle. 167.

Robert de Wolseley, Rector of Mertoun, to be buried there. Margarete de Malleratang, meliorem zonam meam melius collobium meum et meliorem gownam meam. 168.

1368. Roger Beuchamp, to be buried in the churchyard of S. Nicholas, Leysingby: ij paltokes dno Will^o fratri meo cum capite et cirotecis ferreis et zonam meam argenteam; item Thome fratri meo atton patris sui. 170.

1369. Henry de Threlkeld. 171.

William de Arthureth, Mayor of Carlisle. Ponti de Eden, xxs. 175.

William de Laton of Newbiggyng, to be buried in the Austin Friars' church, Penrith. 9 of his horses feeding in Graystoke Park were to be sold at the next fair at Burgh to pay for masses for his father's soul. 175.

Clement de Crofton, to be buried in S. Andrew's churchyard, Thoresby, cum meliore equo meo. Luminari B. Marie in eadem ecclesia, iijs. iiijd.; Clementi de Skelton minori, j meum bacynet cum j drew aventayl; domino meo, j aventayll melius et grossiorem; quod Johanna mea secundum consuetudinem ecclesiæ ac consuetudinem patriæ habeat medietatem omnium bonorum. 175.

1369. William Lenglys,¹ chevalier, to be buried in S. Michael's, Appleby,

¹ Sir W. English founded a chantry in this church, [Whellan. 715.]

saltem in porticu B. Marie in eadem ecclesia; lumini B. Marie in eadem ecclesia, ijs. iiij*d.* 176.

Margaret, his widow, to be buried in S. Mary's, Carlisle. Isabelle filie mee, j anulum cum j diamondo. 177.

John de Dalston, to be buried there. Lumini B. Marie, x*ld.*; lumini S. Michaelis, x*ld.*; lumini S. Crucis in eadem ecclesia, x*ld.*; pro reparatione fontis, xi*d.* 177.

John de Hothwayt, to be buried in S. Cuthbert's, Plumeland. 178.

Richard de Aslaby, Vicar of S. Michael's, Appelby. Johanni filio meo, *cs.* cum j lecto integro et iiij cocklearibus de argento et j massarium. 178.

Walter de Hilton, Rector of Moreby, to be buried in All Saints', Moreby. 198.

1370. Robert Bruyne or Broyn, to be buried in the church of Barnes. Lumini B. Marie in ecclesia de Bownes et capella de Brunbrigh, xiiis. 199.

1371. Robert Marsshall de Calentyre, to be buried in S. Bridget's. 201.

John de Burdon, master of the schools of Carlisle. 211.

1372. Robert de Kyrkeby, Rector of the mediety of Aykton. 249.

1373. Robert Tibbay of Carlisle, to be buried in S. Cuthbert's choir, Carlisle. 255.

Adam Bron de Scotesby, to be buried in S. Cuthbert's, Kirke Levyngton. 258.

Thomas de Anand, Rector of Aскеby, to be buried there. 259.

1374. William de Hothwayt of Oxford. 265.

1376. John Banner of Penreth, to be buried there. 287.

John de Bryntholm of Crothwayt, to be buried there. xii pannos de russett distribuendos pauperibus vel pro xxxij tunicis. 289.

John de Pynknegh, senior, to be buried in S. Michael's, Dalston. Ponti de Dalston, v*d.* 291.

William de Willersbye, Rector of Croglyn. 291.

William de London, to be buried in S. Mary's churchyard, Carlisle. 292.

Walter de Claxton, to be buried in S. Mary's yard. 292.

1377. John de Warchopp, to be buried at Kirkby Stephen. 296.

William del Banks. 296.

John de London, to be buried in S. Mary's yard, Carlisle. Lumini B. Marie, ijs. iiij*d.*; lumini S. Albani, ijs. iiij*d.*; ad celebrandum pro animâ meâ in capella S. Albani, vij marcas; Joh. de London, ij lectos, ij bortlaes, ij towels, and ij olleas. 301.

John Marshall, of Carlisle, to be buried in S. Cuthbert's, Carlisle. Altari S. Marie in eadem ecclesia, x libras argenti ad emendum j vestimentum, cum apparatu, j casulam, cum j alba, et amicta, et paruris, stola, et manipulo, et cum j panno, et j frontelle, et ij mappes, et j pano super altare, et ij ridelles ejusdem secte. 302.

Robert Goldsmith, of Carlisle, to be buried in S. Mary's yard, j petram cere ad comburendum circa corpus meum die sepulture mee; Ricardo Cefeure, j paltok bloid de defens' et j manubrium de murro; Joh. Cardvill, j loricam; Johi. filio meo, j bacenet, cum j aventaille, j par cerotecarum de plate, j paltok de defens, ij pescynes, j securim argentatam, et j enseme trenchunet. 303.

John del Marke, Vicar of Dalston, j vaccam cum vitulo lumini B. Marie et S. Mychaelis in eadem ecclesia. 304.

Roger de Salkeld. 304.

Thomas Spenser, to be buried in S. Cuthbert's, Carlisle. Willelmo ser-vienti meo, j double cot de russett; Matilde de Kokyrmouth, j plumbum, cum j nastfatts, et j trogh, et j ollam eneam, et j urceolum, et j couerlet, cum ij lintheaminibus, et ij blenketts; Matilde, j tellam, cum j par des botes, et j par callegarum. 305.

1379. John de Crosseby, chaplain, to be buried in the Dominican church, Carlisle. 320.

Robert de Dix, clerk, to be buried in porticu B. Petri in oriente [Oxford.] Pueris Commorantibus in Aula Regine cuilibet iiij*d.*; ad navis ornamentum ecclesie mee, j pannum laneum rubrum, cum trewloves emptam in Novo Castello cum bangwers; item j pannum lineum stenyd, cum vj dawcers; item collegio aule regine Oxon, xij coclearia argentea ut jaceant cotidie in aula; fratri Will^o de Penreth, grossum mantellum, et j par lintheaminum, et totum residuum de bangwers et gwyssyngs [bankers and cushions] que sunt rubra in numero xij^o; Thome de Skelton, magnam zonam meam cum baslarde quondam suo, ij altaribus de Torpenhowe mappam cum manutergio.

William de Stapilton, to be buried at Edenhall (in French.) 325.

Richard de Grysseby, to be buried at Sowerby. 325.

1380. John de Drundrawe, of Carlisle, to be buried in S. Cuthbert's. 326.

Johanna, his wife, to be buried in the Franciscan church. Matilde de Boyse, j kirtill cum capucio de murre; Joh. Austyne, j kirtill et curoly cum capucio de melle; Elene Stacy, j cote de violet; Dame Fleshewer, j capucium de melle, et ij volettis, et j longum collobium. 327.

Robert Pay, Rector of Thoresby. 328.

William, Rector of Aykton, to be buried there. 329.

John, Vicar of Aynstaplyth, to be buried there. 329.

Thomas de Sandeforth, to be buried in S. Columba's yard. Will^o de Sandeforth, persone de Marham, aquarium meum ejus corpus fit de uno lapide vocato Beryll, et residuum argento et deaurato; filio meo armatam meam quandam peciam argenti vocatam Boll, quam fieri feci cum coopertorio, et quondam ciphum ejus corpus fit de j ous [owche?] vocato grypek, et residuum de argento cum coopertorio, unum de melioribus maseris meis, vj coclearia, etc. 329.

William de Artureth, Vicar of Aspatrik, to be buried there. 330.

Thomas de Karlton, Rector of Kastelkayrok, to be buried in the chancel. Fratri suo ij boves, ij vaccas, x bidentes, x agnos, et j equum. 331.

Andrew de Laton, to be buried at Dacre. 333.

1381. Henry de Sandford, Rector of Crosbygarrard, to be buried there. 336.

1382. Thomas de Derby, Rector of Burgham, to be buried in S. Wilfrid's Church, Burgham. Dicta ecclesie, j lectum rubrum. 341.

1385. Adam Taillis, of Castlegate, Carlisle, to be buried there. Canonici B. Marie Karleoli ad pitanciam suam, xiijs. iiij*d.*; fabrice ejusdem ecclesie, vjs. viij*d.*; lumini B. Marie in ecclesia parochiali, vjs. viij*d.*; lumini crucis ibidem, xij*d.*; lumini S. Sythe ibidem, xij*d.*; lumini S. Katerine ibidem, xij*d.*; lumini S. Trinitatis ibidem, vjd. 368.

1386. John de Counthwayte, to be buried in S. Andrew's, Penreth. Luminibus crucifixi, SS. Jacobi et Nicholai et S. Katerine, per equales porci ones, xs.

Many interesting documents are contained in these registers. I may especially notice—The constitution of a vicar-general to officiate, because Bishop Ross was going out of his diocese for fear of the Scots, [fo. 233;] the assault on Bishop Kirkeby's clerks and attendants by the men of Penrith with swords, [fo. 355;] a life of S. Cuthbert, by Appleby, Bishop of Carlisle, [fo. 262;] and the ordination at Nottingham, by Bishop Kirkeby, of 159 acolyths, 105 subdeacons, 97 deacons, and 71 priests, [fo. 322—5;] the inventory of the bishop's vestments kept by the sacristan of the cathedral, [fo. 269,] which has been printed by Mr. Raine.

The following notes of Bishop Kennet occur in a copy of Gunton's

Peterborough, now in the chapter library, which was purchased at Mr. J. Ward's sale for £21 :

1634. Inventory of Cath. Church of Peterborough :

Altar-cloth of gold tissue of thirteen breadths.

Silver and gilt chalice, with a cover.

Two cushions of cloth of gold tissue, belonging to the altar-cloth of the same.

Cope of red velvett, with flowers and imagery of gould and purple.

Cope of sad tawney velvet, with flowers of gould and silk.

Corporal of cambrike, edged about with a bone lace.

Cloth of purple velvet, for the letanye desk.

1639. These things were dedicated for the church of Uppingham, by the Lord Bishop of Peterborough, in the cathedral church of Peterborough, &c.

1640. A chalice and patten were consecrated in the cathedral church of Peterborough, for the church of Ryale, by Bishop Towers.

1635. IV. At what hours do your church prayers and services begin in the Sunday morning, and at what hour do they usually end ; are they divided in the morning or not, and in what manner are they done ?

Oliver St. John, in Oliver Cromwell's absence, persuaded the citizens to petition for the minster, and gave up £1,000, "the reward of his embassy," to secure its preservation.

Mem. The word hassok did at first signifie the tuft mould or piece of earth cut up with the sedge or flags to drie upon, and fitte to serve for a low stool or cushion. So in the story of Godric, born at Wisbech, when he turned hermit in loco infra oratorium habebat ipse glebam quamquam homines provincie illius vocant hassok, super quam multoties sedit et dormivit. [Red Book of Thorney, p. iii. fo. xxiiij.]

1702. We have laid out £52. 10s. in buying marbles for the pavement at the altar, and two pieces of hangings for the back side of the altar.

1677. We commemorate the bounty of the Rev. Dean, Dr. Duport, in giving for the church two fair silver rods or maces.

1546. Will of Robert Marchaunt. I bequethe to Agnes, the poor woman, my frise gowne, a payr of harden¹ shetes, and my frise jacket ; to Sir Jo. Cheyn my best syde² gowne ; to G. Spensar my buck skynne doublett, my best jackett, and ij worsted dublatts, and my walking gowne.

The next biographical note refers to the learned historian of the cathedral, Symon Gunton :

William Gunton, of Peterborough, gent., married, 1st, Ellen, b. Oct. 10, 1613 ; and 2ndly, Elizabeth, b. May 24, 1627. By his will he left to his children—Nicholas, a wearing ring and virginales ; Simon, bapt. Dec. 30, 1609, a golde ringe, with a death's head ; Margery, his wedding ringe. Simon married Susan Dickinson, May 6, 1636, and had issue—William, bapt. Aug. 13, 1637 ; Ellen, bapt. May 3, 1642 ; Mary, bapt. Oct. 11, 1646, d. Aug. 10, 1661 ; Elizabeth, bapt. Feb. 28, 1648. Simon, A.M. Camb., became Vicar of S. John Baptist, Peterborough, Oct. 1, 1660 ; was installed prebendary of the first stall of Peterborough Cathedral, Nov. 12, 1646 ; admitted rector of Fiskerton, Dec. 13, 1666 ; and on Oct. 14, 1687, Vicar of Pytchley, on the presentation of the Bishop of Lichfield and Coventry. He was buried, Willis says, at Fiskerton, May 17, 1676. [Cath. 516.]

In a MS. vol. known by the name of Swayne MS., and drawn up

¹ Coarse flax, from A. S. heordan.

² Long, A. S. sid. So side sleeves in *Much Ado about Nothing*, act iii. sc. 3.

in the seventeenth century, there are many curious entries relating to Chichester; one being also connected with the University of Oxford, and another with the parish of S. Sepulchre, London.

W. Comes Sudsex III^{us}. Noverit universitas me dedisse et præsentī carta confirmasse Deo et Ecclesiæ S. Trinitatis de Cicestr. totum locum ubi Castellum Cicestris quondam fuit cum totâ balliâ ad faciendam et habendam in eodem loco unam domum de S. Johanne ad hospitandum pauperes et debiles. 273.

Six messuages are mentioned in venellâ vocatâ Paris Lane. Fo. 309.

A yard land commonly containeth fifteen acres, and that four yard lands make a hyde of lands, viz., sixty acres. A yard of land in the east part of Sussex is commonly called a wiste of land. 170.

Robertus de Stratford, Archid. Cantuar. et Cancellarius Universitatis Oxon. cœtusque unanimis magistrorum universitatis ejusdem concedunt quoddam cum Ven. Pater Dominus Jo. de Langetone, Cicestr. Epus. illis et Universitati predictæ C libras donavit, quas ab eo in pecuniâ numeratâ recepisse fatentur, quoddam pecuniam predictam in ciastâ quam ex ejusdem patris cognomine Cistam de Langetone volunt perpetuo nominari et eundem Episcopum in numerum benefactorum Universitatis predictæ admittunt. Dat. iiij. Idus. Feb. 1336. 309.

Ranulfus [de Neville, bishop, 1224—44] Cicestrensis Ecclesiæ minister humilis, ad omnium volumus notitiam pervenire nos concessisse et presenti carta nostra confirmasse Deo et Ecclesiæ S. Trinitatis Cicestr. et ejusdem Ecclesiæ episcopis successoribus nostris domos quas emimus London extra portam de Newgate, in parochia S. Sepulchri, quæ fuerunt Ivonis Capellani, quas prior et conventus S. Bartholomæi [i.e. in Smithfield] nobis vendiderunt pro iiij marcis, solvendo eisdem j libram thuris vel vj denarios ad finem S. Michaelis secundum quod carta eorum quam inde nobis fecerunt testatur, Ita quoddam Episcopus Cicestrensis qui pro tempore fuerit London pro negotiis Ecclesiæ suæ et suis divertens in eis honeste recipi posset et canonici sui similiter, ita tamen quod easdem domus in ordinatione Episcopo perpetuo perseverent. Datum apud Ferryng, anno pontificatus nostri iiij°. Ibid. 297.

The Broyle, Chichester, 20°. Hen. VIII.

The manor or grange of Broyle, and all the lands called Bishop's Garden, Saint Michael's Churchyard, with a croft called Chauntry Garden lying under the town land, Jakys Land, Conducte Fields, Mery Fields, and all lands called Deepmarsh, Queenwood, Somerdale, one hyde of land in Haird Stooke lying on the north side of Somerdale; Haird Croft, lying between Queenwood and Broyle Heath on the west side; and the Dean and Chapter's lands called Haire Stoke and Cowfold's new dyke . . . Somerdale, and so extremely southward in length unto a little plecke called the Harpe, having on the east part the ferner grounds of Grayling Well, and on the same part a certain close called Merryfies, belonging to the said farm of Broyle, and on the west part a croft called Haird Croft, and parte of Broyle Heath. 139, 40.

W. de Notherestoke dedit Galfrido decano [dean 1247—62] Cic. et successoribus suis aream terræ quæ se extendit in longum a gardino occidentali ejusdem decani inter murum civitatis et Loventam usque ad ortum domus W. Blundi capellani juxta portam occidentalem Cicestr. imperpetuum. 314.

MACKENZIE E. C. WALCOTT, B.D., F.S.A.

NATIONAL EXHIBITION OF WORKS OF ART AT LEEDS.

AFTER the Loan Collection of 1862, one could not expect to get much additional information in the highest branches of fine art which were touched upon in that marvellous assemblage of some of the very finest specimens of art in the country. And as a matter of fact, in most things connected with early and mediæval art as well as the choicest description of porcelain, the Exhibition at Leeds falls far short of what we all saw at South Kensington: but not only so, the arrangement and display is very defective compared with what took place there. In a collection so vast in number of items, where it is manifestly impossible as it would be impolitic to keep all the specimens exhibited by each contributor separate, surely it is very absurd to catalogue them not according to their order of position and character, but under the names of the exhibitors. The amount of wearisome turning backwards and forwards in the catalogue that is caused by this arrangement can only be realized by those who have carefully studied the specimens. It may be very agreeable to ambitious persons to see their names with a long list of articles exhibited by them, but if exhibitions are to continue and to be of the use they should be to the world at large, this sort of feeling should not be fostered. It should be a much prouder thing for the possessors of fine things that the public should admire their works of art so much as to take the trouble to find out to whom they belonged than to have the parade of so many items under such a name. There is one other point which strongly demands correction, and which to our mind also has much interfered with the utility of the Portrait collection at Kensington, and that is the attribution of paintings or what not to persons and times known by the ordinary expert to be fictitious. There are many instances of this kind in the present exhibition. Late thirteenth century things with parts of far later date described as twelfth or thirteenth century: paintings known to be copies or mere school pictures described as originals.

Of course it is a very delicate and unpleasant thing to look a gift horse, and worse still a loan, in the mouth. We do not say that in a voluntary loan collection one is bound to tell all the truth—if the catalogue did so it might be difficult to get the things lent at all. What we contend for is that, in cases where the names and dates attributed by the owners are manifestly wrong, except permission be gained to set them right, the alleged date or name should be omitted. Do not offend those who are kind enough to lend their treasures, but at the same time do not mislead the public who naturally look to the catalogue published under the auspices of such persons as occur on the list of the committee, as a nearly infallible guide. The extent to which ante-dating mediæval work is practised at the loan part of the South Kensington Museum and elsewhere is simply ludicrous. In certain cases doctors no doubt may differ, but in a large majority of instances there is really no doubt about the matter,—five out of six

of such a committee as that of the Leeds Exhibition can tell at a glance that the description is wrong. What is the use of putting down a MS. as "of early date" when it is certainly fifteenth century, circa 1420 (section D. 549) and when its next door neighbour is properly described as about 1380, i.e. it may be as early as 1380, probably rather later?

Independent of this, it was surely not too much to expect that the heads and hands of the visitors might have been spared the trouble of looking out every article they wished to get information about, such as it may be. The paltry difference it might possibly make in the sale of catalogues if each article had its description as in the catalogue, underneath it, ought never to have influenced the executive in so important a collection and so extensive a one as has been brought together at Leeds. But to return to the collection.

One of the best represented sections is that of illuminated MSS. Of course we cannot expect from private sources such marvels as can be seen in the British Museum and Bodleian, but still there are many charming and interesting books. The Dean and Chapter of Westminster again contribute the splendid *Littlington Missal*, in two volumes, which shows how fine the art was in English work even towards the end of the fourteenth century. Captain Carew is the fortunate possessor of a specimen of the real opus Anglicanum of Saxon times, viz., a commentary on the Gospels, written by Grimbald, a monk of Winchester. One of the great features of this part of the Exhibition is the collection of leaves and capital letters cut out, alas! from the splendid Italian and Flemish choral books of the fourteenth to the sixteenth centuries. Mr. Hailstone, who also exhibits a large number of other interesting articles, shows some of the finest of these. One of the most beautiful is a S. Stephen from the Otley collection. Mr. Layard too shows a truly magnificent specimen of a Jesse tree, by Julio Clovio; one can only grieve to think that so beautiful a book should have been mutilated or probably destroyed. There are several English MSS. of value—though none of the very highest style of art, such as the Tennyson Psalter. After those we have mentioned, the best is a Missal belonging to Mr. W. Bragge, who exhibits an amazing number—some of especial beauty. A fifteenth century Missal by an Italian scribe is of the highest quality. (559.)

It is a great pity that so little have these fine things been appreciated by those who arranged the collection, that ordinary printed *Horæ*, with their too frequently barbarous colouring, have been put in the front, so banishing the MSS., some of the finest in fact, to the back of the cases where, except to very sharp eyes, they are all but undistinguishable. In the room containing the sketches by old masters are two beautiful drawings, which belong more properly to this department; one is 2502, a delightful monochrome, by Fra Angelico, of the Prophet David; it is shaded with purple water-colour, and now belongs to J. Malcolm, Esq., who purchased it out of the Wellesley collection. The other is a highly finished drawing, 2614, surrounded by an illuminated border, ascribed to Julio Clovio.

The art of ivory carving, which was so fully represented in the Loan collection is not very fully illustrated at Leeds; most of the best examples were also exhibited in London. The earlier dates are almost unrepresented. Mr. A. Joseph shows two fair consular plaques; Mr. Forman a very doubtful tenth century example. Mr. C. Bowyer shows a pretty tablet of the eleventh or twelfth century.

There are, however, two remarkably fine early pieces which deserve notice. Mr. Walter Sneyd—who, by-the-bye, exhibits a beautiful collection in many ways—shows a cylindrical pyx, carved in high relief. The subject appears to be religious, as one of the persons holds a large cross; but the subject is doubtful: it is a fine work of the sixth or seventh century, and forms a link between the consular diptych style and the really mediæval. The next in order is a magnificent horn, which belonged originally to the Scottish clan Clephane. It is excellently carved in high relief, with chariot-races and combats of men and animals: the date attributed is the ninth century, which may possibly be the true one, though we incline to think it somewhat later.

After the early period we get a tolerably perfect series. Thus we have the Ashmolean crozier of the fifteenth century, with its silver ornaments added subsequently; very interesting, but too well known to require further description. There is also a very similar one, not so good, but with the same design of a lamb with a cross over it, standing upon the dragon, which forms the crook.

We must not omit to notice Mr. Sneyd's ivory tablet, of the eleventh or twelfth century, representing our SAVIOUR between the Virgin and S. John, under an open canopy.

From the Ashmolean are exhibited also a circular walrus-tusk tableman, rudely carved with S. Hubert and a group of two knights on horseback, of the thirteenth century.

The fourteenth century series is particularly good and rich, consisting of mirror-cases, diptychs, and croziers. Mr. P. H. Howard's head of one, said to be English, is of an unusual type. The crook is pierced all round the edges with foliage. On the base are the twelve Apostles under canopies. On one side is the Madonna and our SAVIOUR, with the three kings below, very small; on the other is the Last Judgment. The whole is curiously stiff, but interesting. If English, it is not equal to some we have seen. There was originally an edging of metal, which has disappeared.

Of the secular pieces, perhaps the most favourable example is Mr. Sneyd's panel from a casket, (694,) a love scene, and playing at chess. But two of the finest things shown are two separate leaves of diptychs belonging to Mr. J. Malcolm, both of French workmanship: the first a crucifixion, of early fourteenth century; the latter with the death of the Blessed Virgin, of the latter end of the fourteenth, not the fifteenth, century, as marked in the catalogue. There is also a very fine ivory horn of this century, contributed by the Marquis of Ailesbury, called the Bruce tenure horn. It is plainly cut out with square faces, but excellently mounted with bands of silver, remarkably boldly engraved

in compartments, containing single animals of the chase, the whole being covered with translucent enamel. There is a fine belt, also engraved and enamelled, belonging to this interesting relic.

Mr. Robert Napier, to whom the exhibition owes much of its success—though less so in the ivories than in other respects—exhibits a very unusual triptych, of the latter end of the fourteenth century. In the centre are saints under canopies, whose ogee shape would seem to point out a Spanish origin.

The subject of enamels is only fairly represented, though there are some choice specimens, especially of the later descriptions. Some of these are very suggestive; and though the style of painting is debased, there is no reason why the processes of manufacture employed might not be made available for better designs. There is one little Chelsea enamel bottle which shows a mode of treatment which might well be used to advantage for mounting as the cloisonné enamels were done. To the surface of the enamel a thin sheet of pure gold is attached, which is afterwards engraved or chased. The Persians also have a similar mode of ornament: certain figures, sometimes of men and animals, sometimes merely ornamental, are cut out or stamped out of a thin plate of gold, and bright coloured glass or paste is poured upon it. When the glass is cooled, the gold is finished up with the graver, and chiselled. The effect is very good—quite as good, in fact, as translucent enamel.

Among the best of the early enamels are two especially fine plaques in champlevé work of the thirteenth century, with figures in high relief of King David and King Solomon, the names in red enamel being inscribed upon the plaques. These belong to Lady O. Fitzgerald, who has also contributed a fine ciborium in the shape of a dove. A similar one (1005) is shown by Mr. F. Ayerst.

Of a somewhat earlier date are Mr. Beresford Hope's very important pectoral crosses in cloisonné enamel, which have for some time been deposited at the South Kensington Museum.

There are no less than three crosier heads of the thirteenth century, of almost identical design; they are of copper gilt, and beautifully engraved, with stippled grounding, ornamented with enamels, and inlaid with stones or pastes. (874, Mr. Beresford Hope's; 875, Lady Otho Fitzgerald's; 998, Rev. W. Sneyd's.) The last, which, by-the-by, is put in quite a different part of the catalogue, is rather the best. In this S. Gabriel, with one knee bended, announces to S. Mary, who stands erect, the tidings of what is to befall her; they both tread upon the dragon.

The surface of all these three is especially delicate and beautiful, well worthy of attentive study. There are in this division several specimens of the clever and costly way in which these things are made up, the most notable instance being Mr. E. Greave's great triptych, the centre of which is the end of a *chassé* made out with pieces of composition, which have now slightly cracked away from the original; the top is probably part of a book-cover. All the rest, except perhaps part of the inscriptions, appears to us to be of comparatively

modern execution, certainly not belonging to the early plaque and figures.

In translucent enamel there is not so much as we expected to see—one piece, probably to save the trouble of the compiler or to inflict it upon the visitors, is put among the sixteenth and seventeenth century Limoges work.

951. Silver engraved, the Last Supper; all wearing the nimbus, Judas included, except S. John, who leans upon the Lord's bosom, and so is made smaller and without nimbus, so as not to obscure Him. It is a fourteenth century work, in good condition. Pre-eminent for design and execution, as in the Loan collection so in the present one, is the lovely cover of a navicula with escutcheons of the arms of France and Navarre, lent by All Souls' College, Oxford. It is one of the most exquisite examples in existence, though so small, and is doubly interesting as it exhibits in perfection two of the chief modes of enamelling—champlevé and cloisonné—the cloisonné parts being made separate and regularly set, (a practice which continued for a long time, as in No. 1555, the fine stirrups of iron plated with silver, circa 1500, belonging to Mr. W. H. Forman:)—on either side a plate of silver ornamented with beautiful cloisonné translucent enamel in gold is fixed with silver nails, divided into compartments, the spaces being filled in with plates of fine niello work. In their several periods nothing can surpass the exquisite taste and artistic feeling of these two pieces. It is well to see them again and again—but the sight painfully reminds us how very little, with one or two exceptions, the designers in precious metal have attempted to approach the ancients in any of their really art-workmanship. We shall return to this subject when we discuss the plate and metal-work.

Of niello Mr. G. Parry, Signor Castellani and others show good examples, none however of the highest quality.

It is a grievous pity that public bodies, and occasionally even private persons, should so entirely ruin their fine works of art by restoration and regilding. There are some disastrous instances in this exhibition as there were in the Loan Collection. If the enamel by accident has become imperfect, it is mere folly to supply it with modern imitation, thereby destroying what remains of the old work. While upon the subject of enamels, we would notice the kindred subject of glass.

There are good examples of the old process of gilding pictures on glass, and then covering them over with a thin film of glass, as in the very interesting collection contributed by Mr. B. W. Wilshere, (the Recuperio Collection.) These consist of eleven specimens, all of about the fourth century, and are the bottoms of pateræ, the thinner parts having been broken off. When once a picture is so secured between two folds of glass nothing but breakage or decomposition of the glass can injure it. There is no reason why colours as well as gold should not be used in any revival of this process. Most beautiful inlays for furniture and plate might be made in this manner, more durable and quite as beautiful as enamels, if the work were executed by first-rate artists. There are two instances of some such treatment at Leeds. No. 2011,

a pendant with the head of our SAVIOUR painted at the back of the glass; sixteenth century, and a very brilliant little picture from the Ashmolean Museum, (1021,) upon a crystal. This sort of thing might be done just as well in glass and made permanent by the process mentioned above.

Section M. (Textile fabrics,) contains a few fine things. S. Mary's College, Oscott, contributes a set of embroidered vestments, chasuble, dalmatic, tunicle with stole and maniple complete, of very rich gold and red tissue. The orphreys are splendidly embroidered in subjects under rich canopies of gold. They were discovered walled up in Wexford Cathedral, and are of the fifteenth century, not fourteenth, as in the catalogue. Mr. Howard shows his fine semicircular cope of crimson velvet, powdered with fleurs-de-lis and seraphim in gold. The hood and orphreys are admirably embroidered with figures.

There is one more very fine cope, 1218, exhibited by Mrs. Hailstone. The figure embroidery is excellent, well worth imitating. This lady possesses a most extraordinary English work, a lace altar frontal. It represents eight incidents of the Passion of our Blessed Lord. In the centre is the Doom. The whole is divided into compartments by a sort of ribbon containing Latin inscriptions. It is not altogether dissimilar in feeling from the Sion cope. It is certainly of English workmanship, Mrs. Hailstone thinks of the sixteenth century, though upon what data she has formed such a judgment we do not know. It appears to us an earlier work. There is a particularly fine collection of lace exhibited by Mrs. Hailstone: some specimens of marvellous beauty; a good many too of historic interest.

Of all the ornamental art, no section is so well represented as metal work. The specimens both in the precious metals and in iron and steel are very numerous and important; the arrangement however in certain cases is most eccentric. Thus in the Celtic and Anglo-Saxon section we have the (62) Limerick crozier, 1418; (63) Limerick mitre rather later; (87) a silver brooch, fifteenth century; (38) a silver bracelet with an oval seal-shaped medallion in front, latter end of fifteenth century, supposed to have been the seal of Thomas Burton, Bishop of Sodor and Man, 1452-1480, as the inscription on it is,—S. Thomæ Dei gracia episcopi Mannensis: it is a very beautiful specimen of cast work chased up and finished afterwards in the most perfect manner, rivalling the later medals by Cellini and others. It will be a good day for us when we can get such work done. In another instance, the Hunterston brooch, a magnificent specimen of the Tara brooch order, dug up in Ayrshire, is described as Saxon, and though put in the catalogue pretty near to the only similar work of consequence in the exhibition, viz., the most valuable and interesting crozier (81) belonging to Dr. Moriarty, Bishop of Kerry, Killarney, is in fact placed in a different room. This is a pity, as it would have been very instructive carefully to have compared the workmanship of the two, especially the beautiful filagree work of gold. We cannot bring ourselves to believe in its Saxon origin, though we do not deny the possibility of it, remembering the close connexion which exists between the style of some

of the finest Saxon MSS., as the Durham Gospels, and the best of the Irish. Bishop Moriarty's crozier, being externally principally of thin plates of brass, has suffered a good deal from its burial in the ground, but still it is a most important specimen, and in point of execution perfectly admirable; fortunately the filagree is of gold on silver, and so this part is as fresh as the day it was made. The shape is that of the usual Irish type, with a head something like a horse's head. The whole surface is chased by hand in the most elaborate and delicate arabesques relieved by filagree knots of as perfect execution as the best Greek work. In execution it is unsurpassable. The processes used are perfectly applicable to other dates of art, and if carefully studied and mastered might lead to important development, and help us out of the groove we seem unfortunately to be deepening for ourselves.

There is a good collection of ordinary Saxon fibulæ and such things, but nothing else of this kind worthy of comparing with these except the bell of S. Thura, which is later outside, though it is said to contain under the silver plates some earlier work. There are many good examples of Greek gold, which are worth study. All the best Greek work must improve the taste of any man wishing to be a true artist.

By the way, we may remark that Mr. Forman's collection of Greek pottery is astonishingly good. One would have hardly expected to find such work in a private collection. Especially admirable is No. 218, a large and very fine bowl, painted red and black, with the death of Hector,—it reminds one of the finest thirteenth century work, only far surpassing it. The whole collection should be examined, especially in some of the smaller pieces where the comic element comes out strongly. As in every collection where it has been exhibited, so at Leeds Mr. Haywood Hawkins' Greek bronze alto relievo, parts of which were restored in wax by Flaxman, stands out as the gem. There is nothing known to compare to it. It is thought to have been the cover to a mirror, and was found at Paramythia in Epirus in the year 1798. Whether we look at the correctness of drawing, grace and elegance, or to the wonderful power of execution, it is simply perfect.

But to return to the mediæval and other metal-work. Of the tenth to thirteenth centuries we have few examples of note. There is an interesting little thirteenth century bit (846) found near Oxford: the top of a pyx, with *CHRIST* holding a book in high relief, cast and chased: and two or three fragments of candlesticks, somewhat similar though inferior to the great Gloucester candlestick, about 1100; and two or three fine seals: of the fourteenth century we have two very important examples, belonging to Mr. W. Sneyd (853 A); two gilt book-covers, chased with the crucifixion, &c.,—the word chased hardly allows one to realize the process here employed, which really was to carve in brass,—the figures are truly carved and chiselled in low relief, and then chased. The practice began in the thirteenth century in the ornamentation of the sides usually of the enamelled reliquaries, probably with the same tools that cut away the surface of the *champlevé* enamels. When carried to the perfection of these two covers, the art

is one of rare beauty, but would be very expensive,—almost the same effect could be produced by the more modern plan (a re-invention of a very ancient art) of knocking up the back of a thinner plate (*repoussé*) and then chiselling and chasing the front. When we come to the fifteenth and sixteenth centuries, we get numerous examples, some very fine; and in the finest examples we find none of that affectation of severity, and confining oneself to one or two processes. All the old men knew they employed: and if they had lived to our days they would, as we fully believe, have employed, as far as they are true to the principles of art, the processes of the *cinque cento* period, and especially of the different nations of the east, who seem almost incapable, except so far as they imitate modern European work, of doing anything in bad taste.

Oxford and Cambridge contribute some of their best plate. Two very beautiful and elegant cups are shown by Corpus Christi College, Cambridge, (1502, 1503:) the former is called the foundress cup, and is especially valuable as a specimen of surface-engraving, wanting the hardness and stiffness of what is usually done now-a-days. The other, the gift of the Countess of Richmond, (1507,) is a charming specimen of low relief and elaborate chasing and stippling.

There also appears to be judicious use of dye-stamping—all perfectly legitimate methods of treating metal. It is by the happy combination and perfection of all known ways of treatment that we can hope for real progress in art, but unfortunately in all connected with metal work we seem incapable of learning anything but some school lessons, as to some particular time. What should it matter to us whether the fourteenth century man got such and such an effect by such and such means—if we can get as good or better by an easier and less costly process? Our present designers want elasticity as much as they do art. Of this they may be assured, that eccentricity, quaintness, or even picturesqueness can never take the place of fine art, however fashionable it may be for a time. Knotches and knobs—scrolls of contorted iron wire or bar unwrought and not even decently twisted, bull's eyes and bullet holes will not much longer be allowed to make believe for art and disguise the terrible art incapacity which exists among some of the most favoured architects of the day. Try to shut our eyes as much as we like to the matter—such exhibition as the present unmistakably thrusts it before our eyes, that there is more art power as well as executive skill in many a piece of metal of the *cinque cento* period, or of Oriental manufacture, than is exhibited in some of the most elaborate and expensive screens and grilles of our fashionable architects. Especially admirable for execution, though late and not altogether to be admired for its shape and design, is the 1540 English gilt cup, also belonging to Corpus Christi College. In this there is a beautiful combination of casting, chasing, *repoussé*, and engraving.

We must not, while speaking of the later Gothic silver work, omit to notice Lady Otho Fitzgerald's silver badge of the order of S. Agatha, with the figures of S. Peter and S. Anthony, late fifteenth century. The chasing is good and the foliage a good instance of sigillation.

Some of the boldest chasing appears in Messrs. Hunt and Roskell's Italian silver-gilt chalice, dated 1419.

For surface chasing, nothing is more admirable than some of the early medals. Mr. T. G. Parry contributes a delightful little bit, (1499,) silver circular medallion, with the Virgin seated, the groundwork diapered. Nothing can surpass the delicacy of this little treasure, and no one but a first-rate artist could have executed it. We can hardly, however, trust the date given in the catalogue, the thirteenth century. It is hard to decide upon such a point without comparison, and having the article in one's hands; but it appears to be considerably later.

As we get to the Renaissance period, the subject of metal is as thoroughly exemplified as one could wish. There is a splendid collection of wrought iron and steel, especially of damascened work. Among the richest specimens of iron is the pair of late fifteenth-century ambry doors belonging to Mr. Forman. They are wonderful examples of skilful superposition of different layers of metal, and of artistic beating and twisting of iron, so as almost to rival the work of the most skilled goldsmith. Of Damascene, European, and Oriental, raised and flat, we have the finest possible specimens. Of the Cellinic shield belonging to Her Majesty we need say nothing, as its perfection and condition are so well known. South Kensington shows the choice steel mirror of Diana of Poitiers, for which they gave £1,281. Such a work as this of course could only be executed for the very rich, but for all that the process is quite as well worth our attention as is that of enamelling, especially as used by the Persians, who grave out the surface, leaving the arabesque in low relief, and then with gold and silver damascene the projecting parts; the effect being often not unlike some of the Irish work.

From what we have said it will be seen that, even from our point of view as mediævalists, the Exhibition at Leeds is full of instruction; but really the great feature of it is the truly magnificent collection of paintings, drawings, and engravings, which far exceeds in many ways even what was shown at Manchester.

The series begins with the latter part of the fifteenth century, and contains some of the very finest things in the kingdom from that time to the present day. Lord Dudley's pictures alone are worth any amount of trouble to see. Notwithstanding all these glories however, there can be no doubt that the Yorkshire mind is hardly trained up to the point of appreciating the highest art. The concerts, under the able direction of Mr. Charles Halle, which are excellent, are evidently the greatest attraction; after that, the English pictures draw the greatest attention; works of early art, either painting or otherwise, are, by the majority, looked upon merely as curiosities.

ARCHITECTURAL MUSEUM.

[We are glad to place on record the last Annual Report of the Architectural Museum.—Ed.]

"The unusual interest of the chief subject of the report of the Council of the Architectural Museum for the past year, will, it is hoped, compensate for the paucity of topics of more general interest upon which it will feel it to be its duty to touch.

"In reply to the invitations for building tenders for the New Museum at Westminster, nine were sent in, and the lowest (for £2970 by Mr. R. E. Roberts) was accepted. The works have so far progressed that the building will be shortly roofed in.

"The Building Fund at the disposal of the Council now amounts to about £2000. A further £1000, in addition to the many kind gifts of materials, &c., hereafter enumerated, will be wanted to defray the cost of the building alone, exclusive of the legal charges for the lease, and of the many incidental expenses unavoidably incurred, from the time of clearing the site to that of the removal of the collection to its new home.

"Although arrangements have been made with the builder for the payment of the deficiency at deferred periods, the Council feel it to be their duty to state their opinion, that with the prospect of increased annual expenses a debt of £1000 will be too heavy a burden upon the resources of the Museum on its renewing its former life of entire independence and self-support. The Council therefore appeal with renewed earnestness to all former friends of the Museum, and to all who care for its objects, whether or not previously subscribers, for their kind and prompt co-operation in raising at least a portion of the £1000 still needed.

"In the course of collecting the fund for building, many most encouraging incidents have occurred, showing the evident appreciation of the step the Council have taken. Inquiries have been received from kindred societies respecting space for them in the new premises; new annual subscribers have been added to the list, and new friends and connections secured; many Art-Patrons, hitherto not contributors, have come forward with donations for the Building Fund; and the following offers of materials, &c., have been generously made:—Messrs. Clark and Co., of Rathbone Place, have undertaken to fit up the two ground-floor front windows with their patent steel revolving shutters, and Messrs. Bunnett and Co., 'in acknowledgment of their employment by most of the chief members of the Architectural profession during the last thirty years,' volunteered similarly valuable assistance on their hearing of the proposed removal of the collection; the six iron principals for the roof are a gift from Messrs. Kelk and Lucas; Messrs. Burt and Potts promise iron casements for some of the windows; Messrs. Foucard liberally contribute the Caen stone required for the interior of the building; Messrs. Rust and Co. offer glass and mosaic material; Mr. Godwin, of Lugwardine, in addition to £20, will make some ornamental tiles, specially designed for the front of the building; Mr. Fabbriotti promises carved Carrara marble, of the value of £50; Messrs. Strode and Co. add to a donation of ten guineas, a present of one of their patent gas sun-burners, fixed free of charge; Mr. Charles Hudson undertakes some coloured decoration; Mr. Robert Chapman, (art-workman,) is willing to make a piece of furniture; Mr. E. Whitehead, (art-workman,) offers to execute some carving; and Mr. N. Thwaites has contributed a model of the Museum front.

"The following short course of Lectures has been given since the date of the last Report, in conjunction with the Architectural Exhibition Society, with a full attendance on each occasion :—

"1867. May 14. On the Architectural Exhibition, 1867. By E. W. Godwin, Esq., F.S.A.

"May 28. On the Ancient Cities of the Eastern Shores of the Adriatic. By the Rev. William Denton, M.A.

"June 11. On the Influence of Contemporary Writers on Architecture of the Day. By Sir Walter C. James, Bart.

"June 25. Notes in Normandy and Maine. By Edward A. Freeman, Esq., M.A.

"In the present transitional and unsettled state of affairs the Council can only express the hope that they may be able to give a winter course in their new buildings. On their completion the valuable collection of about two hundred classical and mediæval casts, formerly exhibited at the Royal Institute of British Architects, and now transferred to the care of the Council of the Architectural Museum, will be displayed.

"In conclusion, the Council would notify the acceptance of office as Trustee by the Earl of Powis, in place of Mr. Hardwick, R.A., who retains his long-standing connection with the Institution by his election on the list of Vice-Presidents. His Grace the Duke of Marlborough, Lord President of the Council, has also become a Vice-President of the Museum; Mr. C. F. Hayward has been elected a member of the Council, and Mr. C. Hodgson Fowler has accepted office as Honorary Local Secretary at Durham.

"A. J. B. BERESFORD HOPE, *President.*

"GEO. GILBERT SCOTT, *Treasurer.*

"JOSEPH CLARKE, *Hon. Sec.*

"*April, 1868.*"

WORCESTER DIOCESAN ARCHITECTURAL SOCIETY.

THIS Society made an excursion on June 22. Arrived at Redditch, the party created no small stir among the needle-making inhabitants, who did not seem exactly to understand the purpose for which a party of some fifty holiday makers were threading their way through the town. On reaching S. Stephen's church the party made its first halt for the purpose of inspecting the building, which was consecrated in 1861 in place of an unsightly brick structure which was erected in the centre of the green in 1807, and which was soon found to be inadequate to the wants of the population, which had increased from 1,000 in the beginning of the present century to nearly 6,000 in 1868. The present church is of the Middle-Pointed or Decorated style, and consists of chancel with vestry on the north side, nave, aisles extending nearly to the east end, south porch and tower, surmounted by a stone spire at the west end of the north aisle. Accommodation is provided for about 1,400 worshippers, all on the ground floor; but, owing to the inadequate sum placed at the disposal of the architect, Mr. Woodyer,

the sacred structure has a meagre and starved appearance, the interior having more the effect of a large hall than a church. Colour is sadly needed, it being at present confined to the painted east window and the one over the sedilia—the former erected as a memorial of the late Colonel the Hon. R. Clive, and the latter the gift of his son; and two in the south aisle.

Leaving the church the visitors inspected with deep interest, and discussed with much animation, the relics of Bordesly Abbey, which Mr. Bartleet discovered in a recent excavation, and which he has arranged with much taste and skill. The next place of interest visited was the site of the old Abbey, where, although no traces exist beyond what are furnished by certain undulations and irregularities in the ground, a very intelligent idea of the ground-plan and other features of the Abbey was furnished to the party by Mr. Bartleet's lucid explanation.

The next halting place was the newly erected church of S. Luke, Headless Cross. This church occupies the place of one which was built in 1843 for the accommodation of outlying portions of the parishes of Tardebigge, Ipsley, and Feckenham. It consisted simply of nave, porch, and vaulted apse, designed by the late Mr. Eginton in the Norman style, of which it was a tolerably good modern example. The population of the district having rapidly increased during the last few years, and no provision having been made in the original design of the church for subsequent enlargement, it was found necessary to erect an almost entirely new structure, the south wall of the nave and the porch being alone undisturbed. Mr. Preedy, in designing the new church, had to conform to the style of the original fabric in order to reuse the windows and other details; but the result is very successful, especially in the interior. The apsidal chancel is unusually effective, having a stone barrel-vaulted roof, which over the sanctuary is richly adorned with polychromatic decorations, including sacred emblems, the signs of the zodiac, gold stars, &c. Above the altar is a painting of the Entombment, with an angel on each side, and between the windows are full-length figures of SS. Mary, John, Peter, Paul, Augustine, and Chrysostom. In the chancel proper are paintings of angels playing on musical instruments, with ornamental bands, scroll-work, &c. The altar is of stone, the front being inlaid with Salviati's mosaics on a gold ground. There are also altar candlesticks and cross, lofty "gospel lights," credence niche, sedilia, organ, &c., all appropriately designed and decorated. The chancel windows and several of those in the nave are filled with stained glass, executed by Mr. Preedy. To show what an interest the poor take in their beautiful church, it may be mentioned that more than £150 was contributed towards its erection in subscriptions of 1d. a week, extending over eighteen months.

Another interesting drive from Redditch took the party to Ipsley. On reaching the church many objects of interest presented themselves; the structure originally consisted of chancel, nave, with aisles and western tower. The aisles were destroyed in 1782, unsightly windows

being inserted in some of the blocked-up arches. The chancel had also been mutilated, and the whole structure grievously disfigured by tasteless alterations. Under the direction of Mr. Preedy all these incongruities have been removed, and the whole structure thoroughly restored, including the rebuilding of the chancel, providing new windows, roof, &c., for the nave, with appropriate fittings throughout. The aisles have not, however, been restored, the church affording ample accommodation for the parishioners without them, and they can easily be added at any time when required.

Having spent as much time as could be spared at Ipsley, the party once more took to the carriages and on to Beoley, where the fine old church of S. Leonard was inspected. The church of S. Leonard occupies a commanding position, nearly at the summit of a steep hill; the parsonage nestling amongst the trees immediately below, on the western side of the churchyard. The church consists of chancel, mortuary chapel, nave, north and south aisles, south porch, and a massive and rather low western tower. The earliest features are the perfectly plain Norman chancel arch, and the font, which also belongs to the twelfth century, and has a large circular bowl with four rude heads carved on the under side. The arcades between the nave and aisles are Early English. A round pier on the south side has the peculiar arrangement of two detached shafts on one side only. The capitals are moulded, and one of them is enriched with the nail-head ornament. The aisles contain late Perpendicular windows, and were apparently reconstructed in the fifteenth century, to which period the tower belongs. The chancel is likewise chiefly of the same style, having square-headed windows on the south side. It was repaired a few years ago, but not under professional superintendence, consequently the result is far from satisfactory. The nave was reseated in 1845, and at the east end are placed the lectern, litany desk, prayer desk, and a plain stone pulpit. Owing to the church standing on sloping ground, the chancel floor is elevated five steps above that of the nave. The lofty tower arch is for the most part hidden from view on the western side by a flat plaster ceiling over the nave. Built into the exterior of the south wall is a small carved figure, vested in a chasuble, &c., his left hand holding a pastoral staff, and his right hand elevated in the act of benediction. Over the north doorway is a very lofty canopied niche, now occupied by a *stove pipe* instead of a statue. The large mortuary chapel, north of the chancel, was built by Ralph Sheldon, in the latter part of the sixteenth century, and is an interesting example of debased Gothic. Between it and the chancel are two elaborate canopied tombs bearing recumbent effigies of the founder and other members of this ancient family, who were lords of Beoley from the time of Edward IV. to the eighteenth century. The walls of the chapel are covered with monumental tablets, and at the east end is a stone altar, supported on small pillars, at which private masses were probably said, the Sheldons being members of the unreformed Church.

The excursionists lingered long over the many vestiges of antiquity to be found here, and then came to the last item upon their programme,

viz., the inspection of the church of S. Laurence, at Alvechurch. Many of our readers will remember this building as it existed a few years ago, and some perhaps remember it alone in that condition, the unsightliness of its exterior being only excelled by the inconvenience of its internal arrangement. It has now been thoroughly restored. Thanks to the exertions of Archdeacon Sandford, aided by the taste and skill of Mr. Butterfield, the architect, this mutilated sanctuary was transformed in 1860 into a striking and noble church. Except the tower and a portion of the north aisle, the sacred edifice was entirely rebuilt, with the addition of a lean-to south aisle, a clerestory to the nave, and a vestry. The Norman arcade and doorway, and as much as practicable of the old work, were retained. The east window is a richly-moulded and shafted triplet, and beneath it is a reredos of alabaster and tiles. There is a bold and lofty chancel arch; also a cusped wooden arch between the chancel and sanctuary. A good effect is produced by the walls being lined with red brick, relieved by bands and patterns of white. Variety of colour is likewise obtained by the use of a light and darker tinted stone, in alternate courses, in the piers and arches. The chancel roof is boarded, the part over the sanctuary being painted blue, with coloured ribs. The low chancel screen is formed out of the old roodscreen; and the elegant priest's doorway has been removed to the east end of the north aisle, where it forms the entrance into the vestry. The pulpit and chancel fittings are of oak, the nave seats being of deal, and it is worthy of remark and special commendation that there is not a single appropriated sitting in the church. A handsome brass lectern stands at the east, and a richly-carved font at the west end of the nave. Three windows in the aisles are filled with painted glass by Preedy. The south porch is of oak, and on the same side of the churchyard a lofty stone cross has been erected as a testimonial of respect to the Baroness Windaor, and in memory of two of her sons. The church is now of very fine proportions, with such an arrangement of wall decoration, by means of red brick-work, as imparts a warm and beautiful tone to the whole of the interior. To the south of the church are the new half-timbered rectory house and the school, both designed by Mr. Butterfield, and in every respect worthy of the church near which they stand and of the purposes for which they were severally designed.

CHURCH RESTORATIONS.

S. Leonard, Warwick, Cumberland.—This deeply interesting little church, remarkable for its Romanesque circular apse, beautifully arcaded on the exterior, is about to be restored, under the care of Mr. Withers. We gladly subjoin the excellent circular that has been issued in behalf of the work, which is headed by a small photographic view of the

church as it now is, (taken from the south-east,) which we wish we could transfer bodily to our pages :

" To Members of the English Church, and Antiquaries particularly.

" The above photograph shows the present state of the very ancient parish church of Warwick ; and the object of this public appeal is to call attention to a building believed to be without an equal in England, and so to excite the interest and sympathies of Churchmen and antiquaries, that, with their generous contributions to the funds already raised in the parish, the whole work of repair and restoration now contemplated may be carried out without delay.

" The village of Warwick dates from a very early period. ' It was, as its name clearly imports and its situation confirms, the site of a Roman station or garrison, such an one as in their own language they would have called ' Præsidium : ' and was sometimes written Guartwick, Guarwick, or Warwick, being derived from ' Guart, ' a guard or garrison, and ' Wick, ' ' Vick, ' or ' Vicus, ' a place of habitation, a town, village, or vill. The Saxons called it ' Warring-wick, ' which has the same meaning. ' (Hutchinson's Hist. of Cumberland, p. 152, vol. i. 1794.) Camden, in his Britannia, p. 778, ed. 1657, states this place to have been the old ' Virosidum, ' where the sixth cohort of the Nervii formerly kept garrison along the wall, against the Picts and Scots. The church is dedicated to S. Leonard, a ' holy man of France, who lived in the fifth century, and whose commemoration-day is the 6th of November. It was given, in the year 1088, by Ranulph de Meschiens by the name of the chapel of Warthewick, together with the church of Wetheral and the cell of S. Constantine there, to the abbey of S. Mary at York. After the dissolution of the monasteries, King Henry VIII. gave the same to the Dean and Chapter of Carlisle, ' (Nicholson and Burns' Hist. of Cumberland, vol. ii. p. 329, ed. 1777.) who are still the patrons of the living.

" The present church consists of a nave and chancel, with semicircular apse, the latter divided externally into thirteen compartments by square pilasters, pierced for light with three very narrow openings ; at the west end there is a very fine Early Norman arch of two orders, which originally opened into a narthex, the foundations of which exist. All the walls are of hewn ashlar, in large square stones, with thick joints ; the roof and all fittings are modern.

" It is intended to restore this ancient fabric in a thoroughly conservative manner, leaving the apse as now existing ; to rebuild those walls that are dilapidated, replacing the present sashes with First-Pointed windows ; to insert a new chancel-arch, to put on a new roof, to build a vestry, and generally to refit the interior in a simple and comely manner worthy of a house of prayer. It is also intended, if funds permit, to rebuild the ancient narthex, and to add a south-west doorway and western spirelet.

" The work has been entrusted to Mr. Withers, architect, of London, under whose superintendence the whole restoration will be carried out. The plans have been approved by the Bishop of the diocese, the Dean and Chapter of Carlisle, as patrons, the parishioners, and the Incorporated Church Building Society ; and a faculty has been obtained for the first portion of the intended works. The entire sum required will be about £1,400. A first contract has been entered into, involving an outlay of nearly £1,000 which will complete the nave, chancel, and vestry. Of this amount about £700 has been subscribed ; £300, therefore, is still wanting, together with an additional sum of £400, if the building is to be thoroughly and satisfactorily completed. The sum already raised has been contributed by the liberality of the resident gentlemen and landholders, aided by a grant from the Dean and Chapter of Carlisle, and the London Church Building Society. The pa-

rishioners generally have subscribed according to their ability; but the parish is very small, and the population only 324.

"It will be seen from the above statement that this building has special claims on antiquaries from its singular and deeply interesting archæological character; and the parishioners sincerely hope that these claims of the venerable parish church of S. Leonard at Warwick will not be passed over unheeded, but that a generous and helping hand will be extended on all sides to enable them to refit their church more worthily of its holy purpose, and to preserve to future generations this curious and interesting monument of former days.

"WILLIAM BLAKE, Rector.

"*Wetheral Rectory, near Carlisle,*
"June, 1868."

NOTICES AND ANSWERS TO CORRESPONDENTS.

Worcester Diocesan Architectural Society.—A very appropriate congratulatory address was presented from this society to Earl Beauchamp on his marriage. Mr. Preedy, of London, the well-known architect, kindly undertook the execution of the work, which reflects the greatest credit upon his taste and skill, it being a very beautiful specimen of modern illuminating on vellum in the mediæval style, rivalling in richness and chasteness of effect the exquisite MSS. of the fourteenth and fifteenth centuries. The arms of Beauchamp and Stanhope, "impaled," are emblazoned on a shield within the principal initial letter, beneath which (amongst elegant scroll-work) are small figures playing on bells and otherwise rejoicing. In a smaller initial is a vignette representing the architect designing the new church at Madresfield; and between the paragraphs are ornamental bands of different pattern. The text is written in black letter, with red capitals, those at the beginning of the sentences being richly illuminated. The whole is surrounded by a border of scroll-work, interspersed with grotesque winged dragons, on a gold ground. Groups of foliage project gracefully at the corners, where the crests and mottoes of the two families are also introduced.

THE
ECCLESIOLOGIST.

"Surge igitur et fac: et erit Dominus tecum."

No. CLXXXVIII.—OCTOBER, 1868.

(NEW SERIES, NO. CLII.)

THE CATHEDRAL OF ORVIETO.

IF the evidence to the domination of ideas and of religious convictions be the best title attached to monuments that can recommend such objects to our regard, assuredly the Duomo of Orvieto must be allowed primary rank among the sacred edifices of Italy. It is, in fact, the grand monumental record and expression of that dogmatic teaching as to the Holy Sacrament of the Altar which is distinctively *Roman*; and the sublime Office for Corpus Domini composed by S. Thomas Aquinas does not more impressively convey its profound meaning, in orison or hymn, than does this splendid cathedral in the various art-works adorning it—in the very fact, indeed, of its existence.

The picturesque town of Orvieto, seated on a lofty plateau surrounded by a cincture of tufa rock, like a natural fortification, one of the most commanding and strongest positions enjoyed by any place in Italy, was taken by Alaric, on his way to Rome, A.D. 409; was besieged and captured by Odoacer in 476; was garrisoned in the sixth century by Vitiges; but finally wrested from the Ostrogoths, and resubjected to the Greek Empire, by Belisarius, in 568. After having been for many years comprised in the kingdom founded by the Longobard invaders, it passed into the hands of Charles the Great, in consequence of the overthrow of that alien rule in Northern Italy, and was comprised in the donation made by the Frankish conqueror to the Papacy. After that last transfer, this city, however modified may have been the forms, long retained the principles of independent government, with municipal rights and privileges founded on ancient custom. In the eleventh century it had its "Rettore," or local governor, and consuls, the former usually nominated by the Pope; but these magistrates were superseded in the thirteenth century by the then more prevalent civic government, under a Podestà and captain of the people—two offices held, in the first instance, by the Bishop of this see and the Bishop of Chiusi, with rather singular blending of sacred and political functions.

According to some writers, the first Pope to visit this city was John X., A.D. 916; next Benedict VII., 977, who, during a long sojourn here, built the palace since known as "Apostolic," for Papal residence; often restored, but still retaining a good mediæval character in its architecture. About A.D. 1000, Sylvester II., with several barons of the Neapolitan provinces, took refuge here during the Greek war in southern Italy. In 1013 Benedict VIII. founded a college here. To Benedict IX., resident here in 1034, are ascribed two of the extant churches; and among the other Popes who successively visited this rock-girt city for a more or less prolonged sojourn, we find the illustrious Gregory VII., our countryman Adrian IV., (who did much here in the way of public buildings and improvements,¹) Martin IV., Urban IV., and lastly, the unfortunate Clement VII., whose flight in disguise, after the horrors and miseries of the sack of Rome by the fierce hordes under Bourbon, and after escaping from his own wretched captivity in the S. Angelo castle, forms a well-known episode in that tragic page of sixteenth-century history.

It was during the sojourn of Urban IV. at Orvieto, 1262—4, that a miracle was believed to have taken place at Bolsena, a town in this diocese, which event tradition still assumes to have been the suggestive cause that led to the building of the superb Duomo, now almost the sole attraction that ever brings tourists to this quiet city, recently severed from the Papal, to be annexed to the Italo-monarchic dominions. But a learned ecclesiastic, who wrote the history of this cathedral, (Della Valle, *Storia del Duomo d'Orvieto*, Rome, 1791,) owns that its origin is ascribed by some to desire, on the part of the citizens, to pay honour to the Blessed Virgin, as the *Assunta* (i.e. in her assumption,) revered as their special patroness. That story of the Bolsena miracle, immortalized by the pencil of Raphael at the Vatican, presents one of the most singular examples of the acceptance, and intensely-felt influences in the popular mind, of the miraculous, admitted without one of the proofs or investigations that modern intellect would in every such case demand. And the two versions of this same story are essentially different; both being given, yet without any notice of such discrepancy, in the learned work by Padre Della Valle. A German Priest, troubled in conscience for having doubted, not (it seems) the doctrine of a *real*, but that of a *carnal* Presence, in the Eucharist, set out for Rome, with the hope of securing the intercession of the chief Apostle, through prayer at his tomb, for the solving of his doubts and pardoning of his errors. Resting one day on the shores of the beautiful lake of Bolsena, he celebrated mass in the church of S. Christina (still seen) at the little town; and after the consecration, whilst holding the sacred Host in his hands, with mind earnestly bent, as was natural, on the mysterious question that had led him to undertake his pilgrimage, beheld blood issuing from the consecrated species, and staining the linen corporals, each stain seve-

¹ In the compilation of ancient Papal biographies found in Muratori, (*Rer. Ital. Script.*) it is expressly stated that Adrian IV. was the first Pope who ever visited Orvieto; and that it was through his exertions this city was resubjected to the tiara, after having been long alienated. The fullest account I can refer to of the other Papal sojourns here is in Moroni, "*Dizionario di Erudizione.*"

rally assuming the form of a human head, with features like the "Volto Santo," or supposed portrait of the SAVIOUR! Such is one version; but different indeed are even certain leading details in the other—namely, that the priest let fall some drops of consecrated wine on the corporals, and in trepidation endeavouring to conceal this by folding up the linen, found that the liquid had passed through all the folds, leaving on each a red stain, in form of a disc, like the sacred Host! The rest of the story is given without discrepancies, and is perfectly credible. Too much awe-stricken to consume the Elements, that priest, now for ever cured of his doubts, caused to be reverentially reserved both those sacramental species; proceeded to Orvieto, and threw himself at the feet of the Pope, confessing his doubts, and narrating the miracle. Urban IV. immediately sent the Bishop of Orvieto to bring the Host and the corporals to that city, and himself, with all the local clergy, went in procession to meet the returning prelate, at a bridge some miles distant, and to receive the sacred deposit from his hands. Soon afterwards, in 1264, Urban IV. published at Orvieto the bull commanding a general observance of the Corpus Domini festival, and commissioned S. Thomas Aquinas, who was then resident, and giving theological lectures, in this city, to compose the office and hymns for that festival.

But if the Bolsena miracle may have *accelerated*, it did not certainly give the first suggestion for this important step to Pope Urban. Ecclesiastical decisions and popular feelings had been long preparing the way for this signal triumph, expressed in ritual, of the orthodox over the heterodox cause. The first impulse had proceeded from no other source than the vision of a devout nun, the Beata Giuliana, at Liege, who, in 1208, believed she had received a divine mandate to enjoin upon the Church the observance of a new festival in honour of the Holy Eucharist. The Bishop of Liege and his theologians gave earnest heed to her, and in 1215 that prelate instituted the Corpus Domini festival, of course for his own diocese alone. Not till 1252 was that observance extended further, and by the act of a Cardinal Legate, who ordered its adoption throughout the provinces comprised in his legation, namely, the whole of Flanders. In 1260 the then Bishop of Liege petitioned Urban IV. to decree the universal observance of this festival throughout the Catholic world; and when we remember the antecedents of this Pontiff, we cannot be surprised at his readiness to follow such suggestion; for it was Hugh de Thierry, one of the theologians of Liege, who had advised the former bishop in a sense favourable to the Beata Giuliana's devout counsels, who now occupied the Papal throne as Urban IV. The bull issued by him is said to have contained a full narrative of the Bolsena miracle; but Della Valle owns that neither he, nor any other who had searched the Vatican archives for it, had succeeded in finding the original. In other Papal documents, however, the same event is more or less fully stated, or alluded to, by Clement VI., (1343,) by Gregory XI., (1377,) by Calixtus III., (1456,) and by Sixtus IV., (1477;) most circumstantially by Benedict XIV., "De Festis." In an ancient metrical life of Urban IV., edited by Muratori, the institution of the festival is the theme of a distinct section:

"Sic digne statuit, ut in anno Corporis hujus,
Tum festum celebre fiat in orbe semel."

But here we find no allusion to what had happened at Bolsena.

However the Christian feeling of the age may have been disposed to acquiesce and to believe at the time of Urban IV., it is remarkable that the new festival either failed to be universally adopted, or soon fell into neglect, as is inferrible from the fact that Durandus, in his "Rationale," written but twenty-two years later than its institution, makes no mention of it. Nor is there reason to believe that this festival, eventually invested with such magnificence, had taken its present place in the cycle of sacred celebrations, till several Pontiffs had revived the ordinance of Urban, and urgently insisted upon the Corpus Domini festival as obligatory—Clement V., at the Council of Vienne, (1311;) John XXII., his immediate successor; Martin V. and Eugenius IV. in the following century.

Della Valle admits that the earliest extant monument to the fact of the miracle is the splendid silver reliquary, that contains the Host and Corporals brought from Bolsena, now in a chapel of the Orvieto Duomo, being a masterpiece of metallurgy, on which are represented in enamel all the details of the story, and which was finished by Ugolino Vieri, a Siena artist, in 1338. An interesting, though modern testimony, is that of Mgr. della Cornea, Bishop of Orvieto, who states (see the Acts of a Provincial Council held and published here in 1660) that he had himself discovered the sacred Host, not hitherto known to be actually preserved in the reliquary; that, on touching a spring, he had caused a door to fly open, behind which was seen the precious object deposited in a recess, with two silver statuettes of angels kneeling and waving censers before it. The Bishop adds the extraordinary fact, as to which his word is our sole guarantee, that he had exposed that thrice-sacred object to the ordeal of fire, which it had sustained without injury!

The circumstances amidst which the citizens undertook the building of their superb cathedral should be borne in mind. Throughout the thirteenth century Orvieto was the theatre of intestine wars; the Guelph and Ghibelline parties, headed by two powerful families, were preying upon each other, and making victims of the defenceless, of all those worsted in their fratricidal strife. In 1286 the Filippeschi, at the head of the Ghibellines, obtained the upper hand, expelled all the Guelphs from these walls, and wreaked their vengeance against that adverse party by slaughter, incendiarism, and the demolition of towers and castles. In the decisive battle of Montaperti, 1260, when the Florentine Guelphs suffered signal defeat from the allied Ghibellines of other Tuscan cities, so many "Orvietani" fell on the losing side, that, as Sismondi says, their city was left almost deserted in consequence. It needed no small amount of energy and religious zeal to commence, under such pressure of disaster and desolating war, one of the most splendid sanctuaries ever raised for Christian worship.

The undertaking was resolved upon, and voted for by the municipal council, in or shortly before the year 1284; and it seems that the works were begun in 1288, when was formed a *loggia artistica*, or committee of works, with a residence, *casa dell' opera*, near the site

chosen. All designs and models had to be submitted to officials of that loggia, in order to be examined, and approved or otherwise by the *camerlingo* and his assessors. The extant documents from the archives of this committee range over dates from 1310 to 1631.¹

Neither popular devotion nor national munificence failed to bring in contributions. In 1293 the oblations amounted to more than 3,362 lire; in 1323, to 7,836 lire—large sums, considering the relative value of money in those times. In 1344 Pope Clement VI. granted an indulgence to all who should visit Orvieto for devotional purposes; which spiritual favours were doubled in an indulgence from Gregory IX., obtainable by all who should assist at the works for the new cathedral. Then were seen citizens of all classes co-operating, besides multitudes of pilgrims who, after attending religious services, would spend the rest of the day in doing what they could to help the masons, stonecutters, or other artizans at the sacred building. Persons of good condition, in numbers, brought burdens on their shoulders; and those who could not do rough work would bring drink or food to the labourers, enabling them thus to refresh themselves without leaving the spot. It is one of the proofs how utterly were all Sabbatarian notions foreign to the mediæval mind, even while religious influences were at the greatest height, that Sundays and other festivals were marked by special activity, (in the hours, that is, after the principal rites were over,) during the progress of these works at Orvieto.

The tradition, perpetuated by guide-books, that assumes the architecture to have been originally designed by Lorenzo Maitani, of Siena, is untenable. It was not till A.D. 1310 that that artist was invited from his native place to accept the post of chief director, *maestro de' maestri*, for this cathedral building, and became resident at Orvieto, as he did, with the slender salary of twelve gold florins per annum. Two of his designs for the façade—neither, however, exactly carried out in the edifice now before us, are preserved in the *casa dell' opera*. In 1298 the building was so far advanced, that, on the festival of the Assumption, Boniface VIII., then on a visit to this city, celebrated mass on a portable altar within the unfinished walls. In 1321 the whole was roofed over with fir-beams, richly adorned with intaglio, and probably with painting also; soon after which the Gothic windows were filled with diaphanous alabaster—a beautiful substitute for glass, still in great part retained. In 1388 was completed a fine organ, ordered from an Augustinian monk, a German, famous for his manufacture of such instruments. Previously had been established in the city a factory, with furnaces, &c., for the preparation of mosaics, early introduced among the decorations of the façade; a general restoration of all which art-works was undertaken at great expense in 1605. Finally, this glorious Duomo was consecrated by the Cardinal Bishop of the see, 13th November, 1677.

If this cathedral be surpassed by other examples of the Italian Gothic in the completeness of art-presentment or general harmony of effect, its façade stands unrivalled, a sun amidst minor luminaries.

¹ All are edited in a carefully written and exhaustive work of recent production, "Il Duomo di Orvieto," by Ludovico Luzi, (Florence, 1866.)

No description could do justice to that pomp of beauty, that concentrated resplendence of art in its several forms—the noble offering of man's genius, skill, and labour, strained to the utmost during successive ages, to glorify the Eternal in this wondrous structure.

Most celebrated, among ornaments contributed by Italian schools of different periods to this façade, are the bas-reliefs—complicated compositions, with numerous figures on a small scale, as to whose origin critics have held various opinions. Marchese (see his history of Dominican Artists) supposes the greater number to be by Guglielmo Agnelli, a Dominican lay-brother, the pupil of Nicolo Pisano, and who is known to have been engaged at Orvieto for some time prior to 1304. But it is certain that several other sculptors also worked here, and the generally received view ascribes those reliefs, respectively, to Arnolfo of Florence, Giovanni Pisano, and the three sculptors of Siena, Agostino, Agnolo, and Goro di Gregorio. The statue of the Madonna and Child, seated under a pavilion above the chief portal, is ascribed to Andrea Pisano; the angels in bronze, lifting the curtains of that pavilion, to Maitani; the twelve prophets, statues in niches, lateral to the great window, to Agostino and Agnolo; the Apostles, above the same window, to later and inferior sculptors.

We might spend days, weeks, months, in studying the exquisitely elaborated reliefs, among the most precious works of the fourteenth century, that adorn the flat pilasters on this church front. These may be divided into three principal series, or sacred cycles: the Creation, the Prophecies, the Gospel, the Resurrection and Last Judgment; or, as otherwise designated, Creation, Prophecy, Fulfilment, and Judgment. (See Perkins' "Tuscan Sculptors.") In 1370 no fewer than fifteen sculptors and nine wood-carvers and joiners, with eight assistants, were engaged here. Beginning with the most beautiful, the Creation, comprising the story of Adam and Eve in Paradise, and after the Fall, till the death of Abel, we observe the leading idea, now becoming dominant in art, which identifies the Divine SOVEREIGN with the Divine FATHER, and contemplates in the Creator the SAVIOUR, here distinguished by the recognizable type of benign beauty accepted by almost all art-traditions for the Person of the Incarnate SOVEREIGN. Remarkable also is the conspicuous place here assigned to Angelic beings, as spectators, attendants at every act of Deity in relation to man; nor could any forms be more lovely or solemn than those winged angels, floating in graceful movement, with an expression of tender or most mournful earnestness,

"The star-like sorrow of immortal eyes"—

as if in profound, pitying presentiment of all the woes in store for the descendants, down to the final consummation, of those exiles from Paradise.

The conception of the Prophecy series (as we may call it) is singularly imaginative. At the basement level we see Abraham, reclining on a hill-side, and gazing up to the future, represented by many figures above, the heroes and events of Old Testament history,—Kings and Judges, Deborah and Judith, the Acts of Moses, the Vision of

Ezekiel, Belshazzar's Feast, Heliodorus in the Temple; besides which, to complete the round of the prophetic vision seen by the Patriarch, his own tomb, an open coffin, containing the skeleton of Abraham, is exposed to view; and at the highest level the New succeeding to the Old Covenant, here represented by three subjects alone—the Angel appearing to Zacharias, the Crucifixion, and the SAVIOUR enthroned in glory.

The Gospel series contains many fine compositions. At the basement level is a figure reclining, like that of Abraham, and alike looking up into the future—this being Jacob; above whom are represented all the principal scenes in the Evangelical history, from the Annunciation to the appearance of the Risen LORD to Mary Magdalene; laterally, the twelve Prophets, whose figures bound the groups on each side.

The complicated series illustrating the Resurrection and Judgment has given rise to many dissentient theories. By Vasari, Lanzi, and Agincourt these reliefs are attributed to Nicolo Pisano; by Cicognara and Luzzi to Giovanni Pisano. Here, as in Michael Angelo's famous picture, the element of horror predominates. There is, indeed, much grace in several among the figures of the beatified; but the ghastly varieties of anguish and punishment, the fantastic forms of the Divine tormentors, make such impression, that the beautiful is eclipsed by the terrible, the graceful by the grotesque. Even the figure of the Redeemer, within an elliptic nimbus at the highest level, is deficient in the conspicuous majesty that the subject requires. In one detail, however, we see progress of ideas—namely, the absence of monstrosity from the figure of Satan, which, though coiled around by huge serpents, is strictly *human*; a finer conception, certainly, than that we see in Nicolo Pisano's reliefs on the pulpit of the Siena Duomo, where the Evil One is a monstrous cross between the human and bestial.

The mosaics on this façade are of unequal merit, but in general effect both rich and harmonious. As now before us, they are mostly restorations, carried on by the Papal government since the time of Pius VII., and (as I am glad to report) still in progress, now that Orvieto belongs to the Italian Kingdom. The fine early compositions still preserved without modern touches are—the Assumption, with date 1366, and the name inscribed "Joannes," probably Giovanni Leonardelli, a friar, whose engagements here are known from the record-books; and the figures of Isaiah and Nahum, with date 1355. The Baptism of our LORD, by Nebbia, with the figures designed by the sculptor Scalza, is dated 1581. The Coronation of Mary, on the highest of the triangular tympana, is by the Roman mosaicists, Cocchi and Castellani; a copy, finished 1838, from a picture by the Sienese artist Sano di Pietro (about 1449.) The vicissitudes of this last mosaic, adorning the most conspicuous surface, are singularly relevant to the history of religious tendencies. Originally it was not the Virgin's Coronation, but the Resurrection of CHRIST, that occupied such a distinguished place. In 1714 that earlier work was removed, and another substituted, the Assumption, from an indifferent picture by Lanfranco; but at last, with better taste, indeed, the mosaic from

the picture by the eminently devotional Siennese artist, was raised into that place, where it now strikingly announces the intent to glorify the Blessed Virgin.

In the chapel of the *Santissimo Corporale* stands, above the altar, that precious silver reliquary, containing the consecrated Host and other objects brought from Bolsena; its weight in solid silver being 400 lbs., its measurement, in metres, 1·39 by 0·63. Its front is intended to represent that of this cathedral; and beside the recess containing the relics are twelve enamel miniatures, illustrating the whole story of that famous miracle, also the Last Supper and the Passion—the former series being cited by Della Valle as the earliest authentic record (date 1388) of the supposed supernatural fact. On one of the Gothic tympana of this reliquary is the figure of the SAVIOUR, with sceptre and globe, and also with the unusual attribute of *wings*, said to be suggested by the designation of the Messiah, “Angel of the Covenant,” in the prophecies of Malachi. Around the walls of this chapel is a remarkable series of frescoes, lately restored, in great part (I believe) wholly repainted, that form in the aggregate a most curious, though not either original, or beautiful, illustration of dogma. They might be called the Transubstantiation series. Their artist was Ugolino di Prete Ilario, (else little known,) assisted in this task by two others, Dominico di Meo, and the friar, Giovanni Leonardelli; by which fellow-labourers these paintings were completed in 1363. We here see, in all its acts, the story of the Bolsena miracle, and the transfer of the sacred objects to Orvieto; these scenes being copied by the fresco painters from the enamels on the reliquary. Besides these are various miracles and visions, tending to illustrate the same sacramental doctrine as that considered to be triumphantly vindicated by the event at Bolsena. Twice do we see the visible transformation of the Host, at mass, into an Infant holding a cross; once in the hand of the priest at the elevation, again actually walking upon the altar during the rite!

Other subjects, here admitted as sacramental in their mystical reference or hidden meaning, are—the gathering of manna in the desert; the meeting between Abraham and Melchisedek; that patriarch entertaining the three angels; the angel appearing to Elias; Elias ascending Mount Horeb; the Last Supper; the Crucifixion; the Vision of CHRYSE in the Apocalypse: and, in another range purely legendary, S. Paul kneeling before an altar, on which are placed the sacramental elements; S. Augustine beholding a vision of the SAVIOUR with the chalice and Host; S. Thomas Aquinas kneeling before the crucifix that spoke to him; also a singular allegory of the victory of Faith over the world, the flesh, and the devil—a warrior on a white horse passing over the prostrate and naked body of a woman, while aiming a dart at a demon who lurks in the distance. Besides these groups are introduced, accessorially, the figures of all the Fathers and Doctors whose writings emphatically maintain the Roman Church’s doctrine of the Real Presence.

By the same artist, Ilario, and six other assistants, was painted the fresco series covering the walls and vault of the choir—the legend of Joachim and Anna, the Life and Assumption of the Blessed Virgin,

the Apostles each with a clause of the Credo, doctors, and pontiffs; now in many parts faded, nor yet restored.

In the chapel of the Madonna are the most celebrated art-works this cathedral contains. Fra Giovanni Angelico was engaged, in 1447, to adorn its walls with frescoes illustrating the Last Judgment, which, assisted by Benozzo Gozzoli, he commenced without delay; but, after finishing two pictures on the vaults, the SAVIOUR amidst adoring Angels, and the Company of Prophets, he quitted Orvieto, never to return.¹ In 1499, Luca Signorelli finished, after less than a year's labour, the beautiful groups of the Beatified, Martyrs and Apostles, that pertain to the same great argument commenced by Angelico; and at the beginning of the year 1500, the former artist offered to undertake the paintings on the walls of the same chapel—subjects, the story of Antichrist and the Resurrection—which were first exhibited, probably in completeness, on the feast of the Assumption, 1502. In Angelico's part of this series, the SAVIOUR in Judgment is a sublime figure, and though in an attitude that seems to menace the wicked, not without a benignant beauty suited to this divine subject—different indeed from the stern and repulsive aspect of the Judge in Michael Angelo's picture, though the attitude of this chief figure is almost copied by the later artists from Fra Giovanni.

And beautiful indeed, whilst embodying a lofty ideal of their themes, are the other groups on this vault, due to the pencils of Gozzoli and Signorelli—the “Casta Virginum Cohors,” the “*Doctorum sapiens Ordo*,” and the Angels with the instruments of the Passion. I need not attempt to criticise Signorelli's masterpiece, illustrating the fate of Antichrist, and the scenes of the general Resurrection. Rather would I confine myself to observing the theological bearings of these celebrated pictures. The conception of the Antichrist seems to unite the personality of such an heresiarch as Arius with that of a sanguinary innovator, offering death or conversion, like Mohammed; and it is remarkable that the aspect of the arch deceiver rather resembles the type commonly given in art to the SAVIOUR, as if with the intent to depict the last great defection from faith as a heresy founded on a delusive semblance, not a declared antagonism, to Christianity. Among the victims of a massacre, which appears to have been just perpetrated, we see the body of a young monk with cloven skull; and elsewhere, in accessorial groups, ecclesiastics are seen in the act of consulting the Scriptures, or other orthodox writings, evidently with the intent to refute the false teachers, nowhere prominent among the deluded disciples of that teacher. Herein we have proof that the artist's mind was not possessed by any idea analogous to the theories already broached in his time, and carried further to the last consequences by the first Protestants. Before the end of the fifteenth century, severe strictures had been passed, and darkest imputations made

¹ We may feel the greater admiration for the fruits of his genius here before us, when we remember that they were produced within the short interval from the 15th of June to the 18th of September, 1447; after which date the artist returned to Rome, in order to complete the paintings already commenced in the Vatican. An engagement made with Perugino for the Orvieto series was never carried out by that artist.

against the Roman Curia. The throne of S. Peter was now filled by Alexander VI.; the Christian world was palpitating in anticipation of a great religious movement, necessitated by great abuses. Yet no attempt is there, in the remarkable art-works before us at Orvieto, to brand the Pope or the Roman Church with complicity in the cause, or identity with the person of Antichrist. It is satisfactory to see also, in these pictures, how art emancipates itself from mediæval tradition in rejecting altogether the grotesque.

Signorelli's demon figures are ghastly and terrible, but not monstrous; and though the arch-fiend, who whispers in the ear of Antichrist while the latter is preaching to a crowd, is indeed distinguished by red horns, his person is not otherwise alien to the human. This artist's angels are grand, powerful, majestic; with bright-coloured, far-spreading wings, and either light, floating drapery, or (as those that menace the reprobate) clad in complete armour: they want the graceful spirituality of the angels imagined by Fra Giovanni, Gozzoli, and Ghirlandajo, and seem a creation mediate between those fair forms of an earlier school and the muscular Titans of Buonarrotti.

An interesting story is associated with one episode in Signorelli's "Inferno"—the group, namely, of a demon with a wretched woman on his back, flying downwards into the abyss. A female of abandoned life recognized her own portrait in that victim, and was converted; led thenceforth to forsake sin, through the impression of horror made on her mind by this picture.

As to the architecture of this church's interior, it disappoints often the impression received from that wondrous façade. Though justly classed with examples of the Italian Gothic, this edifice, throughout its interior, presents the round arch in predominance over the pointed, the latter being seen in the lancet windows and the transept alone. A triforium, with tri-cusped arches, not, however, carried round the whole building, must be admired. The lateral chapels and their altars are out of keeping; even the high altar is insignificant. Some decorative paintings, carried along the walls of the aisles, are in second-rate *coulisse* style; and the roof, of plain woodwork, with naked rafters, added in 1828, is utterly unworthy of such a church. In short, the *modern* at this beautiful cathedral is, almost without exception, bad as bad could be! Strange is the proof here before us, as in so many Italian churches, of the non-appreciation of mediæval genius!

One must, indeed, exempt from such condemnation many admirable sculptures of the sixteenth century within these walls—particularly those by Scalza, (an Orvietan, 1532—1617,) a "Pietà" group, statues of S. Sebastian and S. Matthew; the latter, a finely expressive figure, his own portrait. Scalza was one of those truly great masters only to be appreciated in the works bequeathed to their native cities.

Never can I forget one view I enjoyed of the Orvieto cathedral under peculiarly favourable effects. Early on an autumn morning I left this city, to travel by vettura southwards. The valley that surrounds the isolated height on which she stands, occupying the plateau above her rock fortifications, was filled with dense mist, like a rolling

sea of white waves; nothing of town, or towers, or rocks was visible through that autumnal veil; but there, all radiant in the morning sun, rose, as if on an aerial island, the glorious façade, its marbles and pinnacles, mosaics and sculptures, glittering like gems; and the whole seemed a thing that might be compared to a splendid but mysterious altar, gleaming in solitude under the eye of God.

C. J. H.

PROFESSOR WILLIS' HISTORY OF GLASTONBURY ABBEY.

The Architectural History of Glastonbury Abbey. By the Rev. R. WILLIS, M.A., F.R.S., Jacksonian Professor of the University of Cambridge. Cambridge: Deighton, Bell, and Co.

WE have too long delayed noticing this admirable architectural monograph. Professor Willis well remarks, in his Introduction, that his own peculiar method of applying documentary evidence to the existing structural remains of this most interesting church had not yet been pursued. The result of his own personal examination is that he has established beyond a doubt the identity of the so-called S. Joseph's chapel at Glastonbury with the Lady chapel of the great monastic church, and has discovered that it occupies the exact site of the original wicker church—the *Vetusta Ecclesia* of William of Malmesbury—which was doubtless one of the very earliest Christian churches in this country.

Every one who has visited the ruins of Glastonbury abbey knows that the position of the S. Joseph's chapel is most unusual. It projects from the west end of the nave; and if it is indeed (as Professor Willis argues) the original Lady chapel, it will be observed that its position is diametrically opposite to that generally assigned to that adjunct to a large church.

The common legend, as every one knows, is that Joseph of Arimathea settled at Glastonbury about the year A.D. 63, and there built a wicker chapel, dedicated (as was commanded by a miraculous vision) in honour of the Blessed Virgin Mary. This structure of twisted rods or hurdles was considered a spot of special sanctity; and other shrines or chapels were in the course of time built near it. Professor Willis finds that at the time of the Conquest the group of buildings comprised the *vetusta ecclesia*—the representative of the original wicker church, and also a larger church—*major ecclesia*. The Normans rebuilt the large church, but left the elder building as it was. But in 1184 occurred a great fire, which seems to have left but little standing. In the account of the rebuilding it is expressly stated that the church of S. Mary was completed in the place where from the beginning the *vetusta ecclesia* had stood, and was dedicated by Reginald, Bishop of Bath, on S. Barnabas' Day, about 1186. At the same time the foundations were laid of the great church, which was to be 400 feet long and 80 feet in breadth. It is this church of S. Mary, of which we thus

know the exact date, that Professor Willis identifies with the representative of the original wicker church and with the Lady chapel of the abbey.

We cannot follow in detail the Professor's acute analysis of all the evidence which he adduces in support of his proposition. He thoroughly discusses the growth of the legend about S. Joseph of Arimathæa. Few persons by the way would, at first sight, translate, as he does, *jacet in linea bifurcata*, "lies buried in a linen shirt divided into two flaps;"—but we believe he is right. Others imagine that the word *linea* means *line*, and refers, somehow or other, to the direction of the place of Joseph of Arimathæa's interment.

After examining all the documentary evidence belonging to the great abbey church the author proceeds, in his usual method; to the structural history and description of the building. We may truly say that he restores and reproduces before our mind's eye the whole of that magnificent church of which so few fragments remain to tell of its former glory. Of course his argument is illustrated with plans, sections, and elevations.

The lady chapel, or so-called S. Joseph's chapel, consists (as is well known) of a Norman rectangular structure, built, as we have seen, in 1186, and the slender remains of a First-Pointed addition to its eastern side, which was, no doubt, a sort of Galilee-porch connecting it with the west end of the nave of the abbey church. Professor Willis tells us that the First-Pointed building was designed in imitation of the earlier chapel to which it was attached.

"Enough remains to show that, although in a different style from the Norman, it was designed in imitation of it, and with its leading architectural lines so nearly at the same level, that it must have been intended from the beginning that the east wall of the Norman chapel should be removed so as to make the second building a continuation of the first."

What follows is as to the destination of this structure;—

"In considering the objects for which this Early English building was constructed, it at once appears that the flight of steps leading up to the west door of the church, combined with the two lateral and opposite doors, wholly unfit it for the reception of an altar at its eastern portion, and show that it could not have been intended in the first instance for a second chapel. The only purpose it could have served was that of a Galilee porch to give access to the western door from the old cemetery on the south, and from the cemetery of the laity on the north. It was probably used for the egress and ingress of processions on certain feast days. Privileged persons would have been permitted to enter the porch and occupy the western severy and the graduated bench-tables that flank the steps of the eastern one. It also greatly improved the dignity and architectural effect of the group of two churches. For the distance of the smaller *vetusta ecclesia* or Norman chapel from the great west front of the *great church* was but fifty feet, and the two buildings when entirely disconnected must have stood in damaging contrast to each other. But by uniting them the two became parts of a whole; and the length of the smaller building, now increased to 115 feet, compensated for its inferior altitude and added to the magnitude of the mass."

Hitherto we have not spoken of the crypt, which is, in fact, one of

the most curious features of this Lady chapel. Professor Willis has shown indisputably that this crypt, which extended from the west wall of the Norman chapel to nearly the east end of the added First-Pointed galilee, was altogether an addition to the structure made in the fifteenth century. The whole vaulting is now in ruins. Strangely enough Mr. J. H. Parker, discoursing about the ruin before the Somersetshire Archæological Society in 1859, seems to have had no idea, from his observation of the remains, that the crypt was a recent insertion in an older structure. To be sure the ribs, though set in the shape of the four-centred arches of the Perpendicular period, are themselves old Norman voussoirs taken (as Professor Willis suggests) from the Norman chapter-house, refectory and dormitory, which were pulled down in the fourteenth and fifteenth centuries by Abbots Monington and Chinok to be rebuilt in a later style. This is enough to mislead any superficial observer. It was left to the special acumen of the Cambridge professor to discover what was done, and how it was done, by the men of the fifteenth century. It is altogether a most curious chapter of mediæval architectural history. It seems evident that this crypt was added, not as a chapel or place of worship, but merely as a sepulchral vault.

Comparing the treatment of this western Lady chapel and Galilee with that of the more famous Galilee of Durham cathedral, Professor Willis reminds us that these are the only two existing English examples of western Lady chapels. Of the others there are sixteen at the east end, five at the side of the north transept, and one at the south side of the nave. We conclude our brief notice of this excellent little volume with the expression of our conviction that the eminent author has fully proved every point which he undertook to establish.

S. JOHN'S CHURCH, LEEDS.

To the Editor of the Ecclesiologist.

DEAR SIR,—Being in Leeds a few days ago, I visited there the interesting, and I believe unique, early seventeenth-century church of S. John, which I found to have been recently "restored."

I obtained two drawings of the church before its restoration, and from these it is easy to see how much has been lost. Not that the church has been treated with that brutal ignorance which seems so common in Northern restorations: far otherwise. All the recent work except a somewhat ugly reredos is very praiseworthy. The curious plastered roof has been most judiciously repaired, as also have the nave seats; although, strange as it may read in the *Ecclesiologist*, I think the contemporary doors might have been spared.

My object in writing to you is firstly to show how much damage is done, even with a good architect, by the non-appreciation of the value

of old arrangements. Post-Reformation choral arrangements are especially valuable. Such seem to have existed here, though not on the same scale as those of about the same date which have been destroyed at Wimborne.

The magnificent screen all across the church of course remains, but the drawings show a seat facing east on the chancel side of it. This has been removed, and choir seats facing north and south have been erected, either made up from fragments of the old fittings, or copied from them. Granting the necessity for the introduction of these seats, it might surely have been done without destroying the old, which, being retained, would have formed the returns.

The old chancel-floor levels have been obliterated, and, what is much to be regretted, the whole church has been repaved with tiles; the old monumental stones being replaced by inscriptions in the new pavement. It is high time that a strong protest was made against this last almost universal form of destruction.

I had no means of ascertaining whether the late position of the pulpit was original, but it certainly was a good one, and therefore its removal was unnecessary; and there can have been no reason but the absurd prejudice against sounding-boards for depriving it of its elaborate canopy, which is now placed over the font. It may be said that these are trifling matters, and that nothing of *architectural* value has been *destroyed*. Possibly it is so; but I contend that these niceties of arrangement give us far more insight into the minds of the builders than the architecture itself, and that to remove them is to take away the very life from the building.

But by far the worst thing that has been done, and that which above all has caused me to write to you, is the destruction of the founder's tomb, which stood on the south side of the altar, and at which, I am informed, his commemoration has been annually kept with curious customs up to the present time.

It is really too bad that good old John Harrison, who raised this in an age more given to destroying than to building churches, should have his simple monument utterly destroyed and abolished by his ungrateful modern fellow-townsmen. Surely, attention being called to the matter, the Churchmen of Leeds will, if it be now too late to collect the fragments and re-erect the old tomb, at least endeavour to erect a better than it on the same spot, and so clear themselves from the charge of gross ingratitude, even if it ought not rather to be called sacrilege.

Now, hoping that the length of this letter will be excused for the importance of its subject,

I remain, sir,

Yours faithfully,

I. T. MICKLETHWAITE.

S. MARY, STURMINSTER MARSHALL, DORSETSHIRE.

THIS very interesting church was restored a few years ago by the late vicar, the Rev. W. B. Heathcote, under the superintendence of Mr. Wood-
 yer. The work was done far more satisfactorily in a ritual, than in an architectural, point of view. The ancient building consisted of a chancel and nave of equal breadth, viz. about 20 ft., the nave being 46 ft. long, and the chancel 36. There was also a north aisle, as broad as the nave, and extending nearly to the east end of the chancel, besides a western tower and a south-western porch. The interior was occupied by pews, and there was a western gallery. The most remarkable thing in the arrangement was that the chancel steps, dividing the nave from the chancel, came under the exact middle of an arch, without any relation to the ground-plan of the church. The nave had a northern arcade of three low round-headed arches of a single order rising from rectangular mass-piers; while eastward of this range were two loftier Pointed-headed arches of two orders; the intermediate pier between the two series being a large elongated mass of masonry. The pier between the two Pointed arches is also a rectangular block of masonry; but the eastern respond is a good semi-cylindrical pier with First-Pointed moulded capital. A corbel on the pier between the two series of arches, and a break in the masonry at that point, would seem to point out that the original division between nave and chancel had once been at this place. But as the actual levels at the time of the restoration showed the rise to the chancel in the middle of the westernmost of the two Pointed arches, the architect was probably right in respecting and perpetuating so singular an arrangement. This has been done by keeping the rise of two steps at that place, and by putting a lofty open rood-screen, with a cornice as of a rood-loft, and panelled up to the roof, and extending laterally on the north side eastward (though at a much lower level) as a parclose. This makes a very effective though very unusual clôtüre to the choir; and it must be granted that the choir, already nearly the same length as the nave, did not need lengthening. This open roodscreen, framed of deal, stained and varnished, is furnished with simple metal doors, and with metal stanchions and cross-bars, and tracery, in all apertures. The choir itself is properly stalled, and furnished with subseellæ, all in deal and varnished; and the rood-screen is so open that no complaint can possibly be made of the service being said, as it always is, in the proper place in the chancel. The church is served by a surpliced choir. There is a step just eastward of the stalls, and altar-rails on the rise of another step mark off an ample sanctuary; and there is besides a large foot-pace rising one step, with a good-sized and properly vested altar; and with sedilia in the sill of the south-east sanctuary window (which has also a piscina in the eastern jamb.) There is a reredos, hung with coloured stuff, marked off by boldly-carved and coloured stone mouldings; and other hangings occupy the rest of the east wall under a good moulding. The sanctuary is faced with ashlar. The size and fittings of the altar are most satisfactory; and

the architect has raised his east window and arranged all his fittings in a very admirable manner. He has, moreover, inserted a small Pointed arch of two orders, with good mouldings, in the northern wall of the chancel, eastward of the others, so as to bring the eastern extension of the existing chancel aisle into use; and into this recessed arch he has removed a tomb, of plain Purbeck marble, which formerly projected into the chancel. The organ is placed on the ground at the east end of the north aisle, and a vestry has been added at the end of this aisle so as to bring its east wall flush with that of the chancel. This new vestry is deplorably small and inconvenient. We really doubt whether it would not have been better, (had a larger area not been available in this position) to retain the old arrangement of screening off a part of the west end of the aisle. Leaving the ritual features, we are not able to speak with much commendation of the purely architectural part of the work. Everything has been scraped and faced, so as to leave it quite doubtful what is old and what is new. The interior is no doubt in good preservation and highly religious in effect; but the indescribable charm of an historic and artistic interest is destroyed. A highly-enriched Norman arch has been added to the west end of the nave. We know not what data the architect may have found for this work, but we are sure that neither in design nor in character of execution does it at all resemble a western arch of the period. Most unfortunately, as we think, Mr. Woodyer destroyed an old deeply splayed round-headed Romanesque window which remained in the arcade-wall. The old arcade itself, however, is happily preserved; the plaster of the walls above their arches being finished off in a kind of scalloped ornament, painted in colours. Other decorative painting, with legends, &c., has been successfully introduced into the roofs and walls. The windows are all restored, and many of them are filled with painted glass. Mr. Woodyer has fitted his new east window with a kind of pinnacle-work to the monials externally. We see no beauty or fitness in this. The tower—a good example of the Dorsetshire square belfry with angle turrets—is well restored; and there is a new lych-gate of simple but good design. Both church and churchyard are excellently kept—presenting a great contrast to some churches in the immediate neighbourhood. The epitaphs in the church are not numerous. The Purbeck marble high-tomb in the chancel (already referred to) has in a brass, on its side, a coat of arms and an inscription in commemoration of William Watkinson, a former vicar, who died in 1702. A more interesting brass, preserved amidst the new encaustic tiling in the middle of the chancel, commemorates a former vicar and benefactor. The inscription is as follows:—

“ The Vycare some time of this towne
 A frynde & ffather of y^e poore
 And founder of Baylye howse,
 Bye death to lyffe ys gone before,
 So heare not dead but lay'd to sleepe
 He Henrye Helme his corps doth rest :
 God's word ys true, let no man doubt
 The saythfull are for ever blest.

Of hys decease recorded heare
Behold ye may, the day, & yeare
16 m'cii A°. Dⁿ. 1581."

A small effigy surmounts this epitaph. The figure has a forked beard, and wears a furred gown. His hands are clasped in prayer. The east window, of five lights, is filled with painted glass by Hardman, in memory of William Ritchie, who died at Calcutta, in 1862. In the middle light there is the Crucifixion, with a small medallion of the Resurrection above. The four side-lights have figures of the Blessed Virgin Mary and S. John, with two other women. We should have said the three Marias, except that S. Mary Magdalene kneels at the foot of the Cross. The glass is not very good either in design or colour. The south window in the sanctuary—a single light, (also by Hardman,) has a good figure of the Virgin and Child. It is in memory of John and Jane Barnes. This is artistically the best window in the church. South of the chancel proper is a fair three-light window, filled with painted glass by the same artists, in memory of a former vicar, Dr. Irving, (died 1858.) The lights represent (in wrong order) the Nativity, between the Miracle at Cana and the Annunciation. A small two-light window at the west end of the north aisle has painted glass, put up by the parishioners in memory of William Beadon Heathcote, vicar, (died 1862.) The subject represents the charge to S. Peter. In the tower is a small west window of two lights, with poor painted glass, representing the Baptism and our Lord blessing little children, in memory of Mr. Parke. The font—modern Romanesque—stands by the north-west door. The most ancient inscription in the church is a small brass now laid down near the chancel steps. It is as follows;—

"Here lyth Wyllyā benett on
Wosse sowle gode have merci."

In the churchyard are preserved a curious stone coffin and the base-ment of a churchyard cross. The former, and a curious fret-carved capital (seemingly of an early enriched Romanesque style) were found below the foundations of the existing church. A distemper-painting of S. Michael, of no interest, was found during the progress of the restoration: and some old encaustic tiles were discovered.

THE SOUNDING-BOARD IN S. GILES', CAMBRIDGE.

To the Editor of the Ecclesiologist.

Cambridge, Sept. 3, 1868.

SIR,—I lighted upon the following article the other day, and thought that it contained such *valuable hints* for modern church builders, as to deserve a place in your pages:—

"Sound-board, or sounding-board, a board placed over a pulpit or other place occupied by a public speaker, to reflect the sound of his voice, and
VOL. XXIX. N N

thereby render it more audible. Sounding-boards are usually flat, and placed over the head of the speaker, but a different form, contrived by the Rev. J. Blackburn, of Attercliffe-cum-Darnell, near Sheffield, has been adopted in some cases with great advantage. In the new church erected at that place in 1826, it was found that the speaker's voice was rendered so indistinct and confused as to be scarcely audible, and the common sounding-board was tried, but with very imperfect success. The body of the church is 95 feet long and 72 feet wide; but the extreme length is increased to 105 feet by an elliptical recess at the east end, 32 feet wide, and 10 feet deep. The extreme height from the floor to the roof is 56 feet, and the roof is groined and vaulted. In the hope of overcoming the difficulty, the pulpit was tried in several different situations, but that finally chosen was in the centre of the church, 15 feet in advance of the altar rails; the floor of the pulpit was about 9 feet above that of the church. All other means having failed, Mr. Blackburn conceived that the object might be attained by the use of a concave parabolic sounding-board, so placed as to intercept and reflect to a distance the sound that would otherwise escape behind the speaker, and echo in the vaulted roof. The experiment succeeded perfectly, and similar sounding-boards have been erected in other places with great advantage. The Rev. W. Farish, Jacksonian Professor in the University of Cambridge, had one put up in his church, and states that he could, by its assistance, converse in a low whisper with a person in any part of the building. He recommends that the mouth of the speaker should be a little behind the focus of the reflector. Mr. Blackburn's reflector, or sounding-board, was made of pine wood, and so ornamented as to have a handsome appearance. 'The surface,' he states, 'is concave, and is generated by half a revolution of one branch of a parabola on its axis.' The axis is inclined forward at an angle of about 10° or 15° to the plane of the floor, so that the sounding-board comes partly over, but chiefly behind the speaker. Models of the pulpit and sounding-board were exhibited to the Royal Society in 1828, and subsequently deposited in the museum of the Society of Arts; and full descriptions have appeared in the *Phil. Trans.* vol. cxviii. p. 361; the *Transactions of the Society of Arts*, vol. xlviii. p. 192; and in an octavo pamphlet, published in 1829, entitled, 'Description of a Parabolic Sounding-board, erected in Attercliffe Church.' Mr. Blackburn concludes his pamphlet by suggesting whether, in erecting a new church, it might not be advisable to give to the east end of the building the form of a paraboloidal concave, and to place the pulpit in its focus."—*Penny Cyclopædia*, 1841.

I paid a visit this morning to S. Giles', the former Jacksonian Professor's church; this is the church of which the author of the "*Cambridgeshire Churches*" writes in 1822:

"The nave of this church is one of those new brick edifices, which is to transmit the taste of this age to future wondering generations. The plan is singular: the seats rise behind each other, as in the pit of a theatre, an arrangement of which neither the beauty nor utility is evident. It may be very right, and since it is allowed, no doubt it is, to pull down, or to suffer to fall, those old-fashioned things called churches, and to build up in their places something like meeting-houses; but it is not quite evident what we gain by the exchange,—perhaps no increase of piety, and certainly no improvement in taste. We cannot, at least, say with the Ephraimites of old, in the pride and naughtiness of our hearts, 'The bricks are fallen down, but we will build with hewn stone; the sycamores are cut down, but we will change them into cedars.'"

The church has happily escaped restoration, as I think it is important that some churches should be left untouched, to show what was

their normal condition a few years back, and the *comfort* of the old pews that some people still sigh for. The scientific arrangement of this church of S. Giles was to be so perfect, that while every one heard the preacher distinctly, he was not to hear the least sound. The exact reverse was the result; no one could hear the preacher, while he was conscious of the least whisper in one of his audience. It turned out that the ears, instead of the mouth, of the speaker were in the focus; hence the recommendation that "the mouth of the speaker should be a little behind the focus of the reflector;" with which slight alteration no doubt it acts perfectly. The sounding-board is held at its proper inclination to the horizon by adjusting screws, so that apparently, when a tall clergyman has to preach, the clerk is despatched to screw up the reflector a few degrees.

C. A. S.

NOTES ON SOME CHURCHES IN WORCESTERSHIRE AND GLOUCESTERSHIRE.

(*From a Correspondent.*)

THE pages of the *Ecclesiologist* have, from time to time, been open to criticisms upon reredoses in different parts of the country. Just now I am about to give a short account of one which I lately chanced to see in my summer rambles. This reredos is to be found in the church dedicated to *S. Martin, at Worcester*. With little elaboration or minute details, it deserves nevertheless a fair place amongst works of art; and it pleased me as well as many I remember in our cathedrals, far famed. In its present situation it can only be compared to a pearl in an oyster-shell, or to a diamond in a mine. Architecturally, the church of S. Martin belongs to a school known, amongst lovers of art, as the revived Pagan style. It is situated in an angle of the Corn Market, much blocked in by the surrounding buildings; and the reredos has therefore, no doubt, escaped the attention of many persons who would have been glad to get a glimpse of it.

The reredos is composed of a centre compartment and four principal medallions, with small tablets for the LORD's Prayer, Commandments, &c., in illuminated lettering. The Crucifixion, in a vesica, with blue background, occupies the middle; figures of the four Evangelists, with their emblems, fill up the remaining sections. The attitude of the two kneeling figures on each side of the cross is unusually good, while the proportions of the arms, hands, &c., are perfect. The anguish felt in their overwhelming grief at our LORD's death speaks eloquently in both; we fancy, as we gaze on them, that they cry, in the words of our loved poet—

"LORD of my heart, by Thy last cry,
Let not Thy Blood on earth be spent;
Lo, at Thy feet I fainting lie,
Mine eyes upon Thy wounds are bent;
Upon Thy streaming wounds my weary eyes
Wait, like the parched earth on April skies."

The drapery around the figures is severely simple, but it is the *abandon* and desolation about it all which charms one so much; the eye lingers on it until it seems to learn a lesson without words, an unspoken sermon, full of rich harmonies and symbolical teaching. It is a work of art not to be easily effaced from the memory. In our admiration of the centre compartment we must not forget that, supporting it on either side, are the figures of the four Evangelists, with their appropriate emblems. The mode of treating them here is surely preferable to that in the new reredos in the cathedral, which, though so much more elaborate, scarcely appeals so much to the feelings, or represents so entirely the peculiar teaching or symbolism it wishes to convey. A band of vine-leaves, &c., forms the finish to the top of the reredos; above it is a very rich stained window, with deep colouring and beautiful tracery.

Other memorial windows may be found in the aisles. The glass generally is worthy of a better position. A huge gallery at the west end is quite out of keeping with the painted window immediately behind it. *Chancel* there is none; but in the aisle before the altar are some open oak benches, with beautifully carved angels for finials, in the attitude of adoration, reminding one of those in Hereford and Ely cathedrals. The reredos is the work of Boulton, of Worcester.

The newly-restored church of *Chaddesley Corbett*, is about five miles from Kidderminster, (of which more by-and-by.) This church, which possesses considerable architectural interest, consists of a tower and spire, chancel, nave, with north and south aisles, terminating in a belfry-chamber at the west end. The chancel is of exceedingly good proportions, lofty, and wide; while the east window is large, and filled with stained glass, of modern date, and well chosen. On the south side of the altar are sedilia for three priests, and a piscina; on the north side a credence-shelf, deeply recessed, with trefoil heading—from its size, probably, in former days, a locker or ambry for the sacred vessels. The altar is raised on foot-paces, and the chancel also is of superior elevation to the nave. Here I was much struck to find that three of the bays on the north side, looking down from the chancel, had Norman arches resting upon the solid columns; while the bays beyond, on the same side, were Early English. The arches on the opposite side *all* belong to this school. The roof of Chaddesley church is of very high pitch, and open. The windows in the north aisle have all different tracery, and are exceedingly pretty. The seats are low, and open.

This church some years ago, I was told, was literally smothered in whitewash. The thick coats of this have all been carefully scraped off, and the stone has been dressed and pointed. The font, close to the west entrance, will not pass unnoticed by the ecclesiologist now, for it has also been thoroughly restored, and the carving and stonework comes out uninjured after its long burial.

One could but congratulate the inhabitants of this quiet and somewhat remote village upon the very judicious and thorough way in which the restoration of their beautiful parish church has been carried out. The east window at Chaddesley would adorn even a nobler fane; and as I left the church I took heart, for no one travelling

through England's rich and lovely counties can fail to feel thankful, as he sees, in villages such as Chaddesley, where all else seems to remain stagnant, the Church's work progressing and bearing good fruit.

Before leaving *Kidderminster*, I visited its really noble parish church, with certain portions of which the lover of art cannot fail to be pleased. And here I more particularly allude to the stained windows, which throw a subdued and chastened light over the chancel, as one enters through the south door. Architecturally, the church has, perhaps, but little of which it can boast, and in this respect will not bear comparison with Chaddesley; yet who, standing in the chancel, and looking down the noble nave, with its fine clerestory, can help admiring it, as the west window (springing here nearer from the ground than most one remembers, and filled in with stained glass) sheds a chequered light through the church, which would else pain one from its glare. The style of this window is Perpendicular, and I understood that the stone tracery alone cost £200; while the glass brought up the cost to £1,000.

The windows on the north and south side of the sanctuary are of deep rich coloured glass. That on the south side, with three lights, represents Elijah, Moses, and John the Baptist; the window immediately facing it on the north has S. Anna, S. Mary, and S. Elizabeth for its subjects. The east window, filled in with rich coloured glass, and representing scenes from the life of our LORD, has Geometrical tracery; it is divided into six lights. Below is a reredos, with seven pointed arches, the finials of which are crocketed with canopies. There are sedilia for three priests within the sanctuary, also a bishop's chair and faldstool; by the side of this is the old oak chair, with inscription, which was used by Richard Baxter, the Nonconformist Divine, who was some time minister of this church before the Restoration. His likeness hangs in the vestry. Could it have been under his auspices that the figures on the tower (which, by the way, was the last portion of the church built) received the injuries now to be discovered? The same cruel handling was, I fear, shown then to the churchyard cross, now in partial ruins, and overgrown with a creeper.

Directly before the altar is a brass to the memory of "the Honourable Knight John Philip," whom, we learn, from the Latin inscription beneath it, "Henry V. loved as a friend." He is supported on either side by one of his two wives.

Another monument at the north side, with recumbent figures, represents Sir Thomas Blunt and his wife in that attitude, described by one of our great ecclesiologists "as representing neither sleep nor death, but pointing to that other state of being, as real as this, and yet differing from it, in having none of the harassing cares and everyday troubles of a sublunary state." Sir Thomas Blunt's children are commemorated in an arcading just above the monuments.

Just now the organ at Kidderminster is in a chamber under the tower; but I understand that an attempt is being made to place it in the aisle to the south of the sanctuary. The choir would then be moved from their present incorrect position under the west window. The roof of this church is of open oak; it is well pitched.

Communicating with the vestry is the chantry, formerly used as a grammar school, now thoroughly restored. Here the large surpliced choir vest for the services; during the week it is employed for various parochial purposes. Its large oak door was constructed of all the available wood from the former roof. The churchyard slopes down to the very banks of the canal, and at best can be hardly described as picturesque, owing to the number of manufactories, chimneys, &c., which meet the eye on all sides. An inscription on one of the graves runs thus:—"To the memory of John Orton, a man from Leicestershire; and when he's dead he must lie here." The tomb, it is said, was prepared by the owner's wish for him ten years before his decease. Another epitaph, to a miser, a few yards further on, would "point a moral and adorn a tale."

The Collegiate and Parish Church of S. Leonard, Newland.—I propose in this short sketch first briefly to describe what the church dedicated to S. Leonard, at Newland, near Malvern, was, and then to give some ecclesiological notes upon its condition at the present time. Its former history shall be given in the words of the parish clerk, still living, who served the church in that capacity for upwards of forty years, and as related by him to the writer at the time this article was penned:—

"Not more than ten years ago now the church tourist would have found, at Newland, a small but very picturesquely-situated little building, dating, it is supposed, from the fourteenth or fifteenth century, composed of timber and 'wattle and dab.' Owing to the smallness of the parish, only as short a time ago as twenty-five years, the clergyman was in the habit of riding over from Worcester, and putting up his horse in a small stable immediately adjoining the chief entrance to the church. As the stable was built of the same material as the church, and appeared of the same date, it is supposed that it formed part of the original plan. After a time, as more room became necessary, it was incorporated into the church. Before long a gallery, raised at the west end by a few of the parishioners, allowed of the former stable being made into a vestry, which purpose it served until the church was pulled down. The spire was wooden, covered with lead. The east and west ends of the church were gabled; there were no aisles. Sometimes the congregation would, on Sunday morning, consist of three people from the farmhouse adjoining, who would come for the sake of making up the necessary number. One bell only, and that a 'ting tang,' summoned the congregation. The service was in the morning, as a rule quite plain, without any attempt at singing. As there was no churchyard belonging to the church, the burials were taken to Malvern, where a piece of ground had been secured for the use of the parishioners."

And now all that remains to mark the place where the former church stood is a large and beautiful cross, immediately over the spot occupied by the altar; it is in the new burial ground adjoining the present beautiful church. John, third Earl of Beauchamp, devised by his will a large sum, with which to rebuild and endow the church of S. Leonard at Newland, provided that land for it and the almshouses should be given within a certain date. This, we need hardly add, was

forthcoming, and the present splendid church, with the collegiate buildings at its side, are standing witnesses to the munificence and usefulness of the earl's noble legacy.

The church of S. Leonard is in the Early Decorated style of architecture; it consists of a nave, chancel, and chapel: the latter is reserved entirely for the use of the pensioners belonging to the almshouses. The basin of the font is the same as that used in the former church. The pedestal is modern. Owing to the west wall adjoining the collegiate buildings, provision has been made by a large overhanging window in the upper portion of the south side of the west end for the sick and infirm to assist at the service. Two lights of this bay window open from what is termed the sick-room chamber, which forms part of one of the houses. The window is gabled; it is supported by a large bracket and marble shafts, with the following inscription on the surface: "In honorem Dei, et in consolationem infirmorum." Chairs take the place of pews in the nave. On the south side there is a very beautiful little stained glass window to S. Peter, S. Andrew, S. James the Great, and S. John. Although only filling part of the window, the glass, which is far above the average of that generally met with now, is most effective in its position, and well deserves investigation.

The chancel, of unusually large proportions, is divided from the nave by a stone screen, with polychrome ironwork and gates, of beautiful design and workmanship. The richly-wrought gates will, with the screen generally, call forth, I venture to feel sure, the warm admiration of the ecclesiologist. The stonework is divided into four compartments, two on either side of the gates: in its divisions sit the four cardinal virtues—Temperance, Fortitude, Justice, and Prudence. They are drawn in the Byzantine style, while a small diaper-work to correspond fills in the sides. Immediately before the gates leading into the chancel stands the litany-desk; it is of very beautifully carved oak. A large ebony cross forms the centre; at the four sides, deeply inlaid in circular grooves, are the emblems of the Passion—the thong, the three nails, the crown of thorns, the ladder and spear; diaper-work fills up the remainder. "LORD, have mercy upon us," "CHRIST, have mercy upon us," "O CHRIST, hear us," "O CHRIST, hear us," is the border; four Greek crosses fill in the corners. Two small ebony pillars, with highly-carved capitals, support the desk at the front and back. The subjects carved on the sides represent, on the north, the Magdalen washing our LORD's feet. In this very beautiful litany-desk criticism seems almost out of place; but, while nearly faultless, as we acknowledge it to be, it is to be hoped, should it be repeated for any other church, that our LORD's right arm will be carved with greater respect to the rules of proportion. Its extreme length suggests at first another figure immediately behind, instead of part of the same. The panel on the south side (back and front are open) is the Magdalen meeting our LORD after the Resurrection; flowers fill in the spaces between the arched sides and the desk.

The windows in the chancel as well as that in the nave are very beautiful: they represent S. Mary, S. Anna, S. Simeon, and S. Elizabeth. That to the memory of the patron saint, S. Leonard, on the

north side of the chancel, perhaps carries the palm. The east window is quite out of keeping with the surrounding works of art. Who wishes to see coats of arms and coronets, even though their owner is the benefactor of the church in which they are emblazoned, and portrayed in the same division of the window at a prayer-desk in the act of devotion? The sacred monogram here would be more appropriate also than the present letter "B," which we read in four of the quatrefoils surrounding the late Lord Beauchamp's figure.

I have hitherto said nothing about the very beautiful stone reredos in this church. The Crucifixion is here very touchingly portrayed. At the side, supported by the beloved disciple, stands the Blessed Virgin and the other Mary; Mary Magdalene bends low at the Sacred Feet; her face is enveloped by her hair, which hangs all around; Joseph of Arimathæa and the soldiers fill up the background to this beautiful piece of carving.

Massive marble columns divide the chancel from the chapel. The sanctuary walls are partly of alabaster and partly of marble; the dressing does not, of course, extend to the upper parts of them. We believe that it is intended that the nave should, in course of time, be finished to correspond.

In concluding these notes on Newland, I cannot too strongly impress on the ecclesiologist the pleasure he is sure to derive from a study of the many works of art the church contains. The services are all performed with a loving care which many would do well to imitate; their heartiness and frequency leave nothing to be wished for. Large congregations in this church, the "bellus campus" of Newland, prove that they are by no means unappreciated.

S. Mary, Madresfield.—The beautiful spire and tower of the new parish church dedicated to S. Mary, at Madresfield, enhances the very picturesque scenery by which it is on all sides surrounded. Time not having sullied the extreme whiteness of the stone, the spire stands out a very pretty and conspicuous object for miles round. The ecclesiologist will be interested probably in the details of the interior, which I will proceed at once to give.

The principal entrance to the churchyard is by a lych-gate: upon one of its beams we read, "Thou art a place to hide me in," written in illuminated lettering. Our attention was next attracted to the corbel tables of the arch over the porch. They are formed of modern heads cut in stone. We cannot refrain here from entering a protest against this system, in the interests of ecclesiology. Why mix up subjects any more than styles? In this respect we are aware that Madresfield does not stand alone, as restorations at Canterbury and elsewhere remind us.

But now we have passed through the porch, and here the eye cannot fail to be charmed with the general design of the church as it dawns upon it. The font, immediately below the west window, (of which more presently,) possesses the peculiarity of having already done duty in four different churches. It was presented to the old church, now pulled down, and was afterwards moved from that to two temporary buildings used for service while the present church was being built. The font is of modern workmanship, well carved in

stone, with suitable emblems on its various sides. The west window is filled in with stained glass; the centre of the middle light represents our LORD in Judgment. Two angels bear in their hands scrolls, with these words, "Come, ye blessed," and "Go, ye cursed;" another ribbon scroll, passing through the whole window, has inscribed upon it, "Young men and maidens, old men and children, praise the Name of the LORD." Below the centre compartment is an angel carrying some scales, in one side of which is an angel, in the other the devil; figures are rising from their graves all around. At first the symbolism intended to be conveyed by this is not easily grasped, and the meaning is rendered the more abstruse by the subjects being crowded—to my mind the great fault in much of our modern glass. Where is now the boldness of design and the happy blending of colour which charms the eye in the works of earlier ages? of which some beautiful specimens of fourteenth century work are vividly before us as we write: upon the elegance and softness of *that* the eye lingers, entranced, charmed! We need but acknowledge that the art of painting on glass *has* deteriorated in our times, for it to be again revived under more favourable auspices.

The nave of Madresfield church, seated with low open oak benches, is lighted by four windows, with varied tracery. There is on either side one larger window with three lights, and one with two. The roof is of a good pitch, open; it is supported by four large girders and three lesser ones, arranged intermediately. The arches are supported by seven corbels, the lesser resting upon three corresponding corbels, upon which conventional foliage is carved; the larger arches on beautifully carved corbels, representing the heads of S. Augustine, S. Gregory, S. Ambrose, and S. Jerome: the other four Doctors of the Church are the supports to the arches on the opposite side. We find here richly carved heads of S. Gregory Nazianzen, S. Athanasius, S. Basil, and S. Chrysostom.

The chancel-arch is composed of grey and white stone, with roses, conventionally treated, in the interstices of the mouldings. Pillars of marble, with elaborately carved stone bands, relieved by a gold line, support the arch. The abaci of these pillars are very richly carved. An open oak screen divides the nave from the chancel; it is surmounted by a rood-cross, also in oak, upon which is a painted crucifix. We were not altogether satisfied with the proportions of either the cross or figure of our Blessed LORD. The length from the head to the feet, and from the shoulders to the tips of the fingers, struck us as greater than that generally rendered. The chancel screen is divided into five compartments; a text, carved in oak, runs along the whole length: "I, if I be lifted up from the earth, will draw all men unto Me." The tracery work of the screen commences just above the level of the stonework of the reredos. This is an elaborate and beautiful piece of work; it is divided into five compartments on the north, and five on the south side of the centre piece, at present filled in with a temporary painting of the Last Supper, after one of the old masters. The third division of the reredos on each side is deeply recessed. On the north there is a beautifully carved figure of Eve, carrying in her hand an apple. The crocketed gable is supported by small marble

pillars. Corresponding with Eve, on the north side of the reredos, is the figure of the Blessed Virgin, on the south; she carries a lily in her hand, and tramples on the serpent at her side; both the figures stand on highly-carved brackets. The windows in the chancel have grey and white stone over the arches and at the sides, as in the nave; pillars of marble support the arches. On the south side of the sanctuary is a piscina and small shelf, on the north a stone credence slab.

The floor of the chancel is paved with encaustic tiles, which I should have been glad to see not only in that part immediately round the font, but also through the nave generally. A new organ, of moderate dimensions, is at the north side of the altar.

I cannot here refrain from remarking upon the insignificance of the altar-cross and candles, as well as the standards on either side, and those by which the nave is lighted; they are all unworthy of the church. A stained east window bears a representation of the Crucifixion; and there is also one painted window on the north side of the nave, with a memorial brass below.

Madresfield church has a peal of six bells: it was built by the Earl Beauchamp, whose seat (Madresfield Court) it adjoins.

The Abbey of Tewkesbury.—In Froude's "Short Studies on Great Subjects" he speaks of "abbeys which towered in the midst of English towns, the houses clustering at their feet like subjects round some majestic queen,—images, indeed, of the civil supremacy which the Church of the middle ages had asserted for itself; but they were images also of an inner spiritual sublimity, which had won the homage of admiring nations. The heavenly graces had once descended upon the monastic orders, making them ministers of mercy, patterns of celestial life, breathing witnesses of the power of the Spirit in renewing and sanctifying the heart. And then it was that art, and wealth, and genius poured out their treasures, to raise fitting tabernacles for the dwelling of so divine a soul."

"Art, and wealth, and genius!" As I entered the splendid old abbey of Tewkesbury, on a bright autumnal day, I felt that no one of all this important trio had been absent when this "majestic house" rose up in its "sovereign beauty." In many wanderings through cathedrals, abbeys, and celebrated churches, I do not ever remember to have been more charmed than when I found myself scanning, externally and internally, its many varied features of interest. Guide there was none, but the first glimpse assured me that some portion at least of the abbey dated from the Norman period; the arcading in the massive, but withal elegant tower, tells its own tale. Nor was the supposition incorrect; for soon I was admiring the nave, a splendid specimen of the same style, and of a width which struck me as greater than that of most cathedrals and abbeys. The arches rest on very substantial piers; above rise the triforium and clerestory, which is, to my mind, here hardly large enough, or in proportion with the lower part.

The west window is Perpendicular; it was erected, as we learn from a stone shield on one of the mouldings, in 1686, in the place of one that was blown down in a violent storm. This window, externally, is unusually pleasing and effective. The corbels of the inside

arch (figures cut in stone) are supposed to represent Fitzhamon and his wife, at whose instigation, it is believed, he undertook the work of building the abbey of Tewkesbury.

Looking up the nave towards the east end, we found the general effect marred by an organ gallery, which sadly interrupts the view: it will, it is to be hoped, be moved from its present position during the general restoration. As we approached the choir, we paused for some minutes at the transepts, and looked up: there was something about it all that reminded us of Ely just here, and we could not refrain from surmising that a lantern was once *intended* here, as there. The transepts are spoilt by large galleries, which we imagine the talked of restoration will soon demolish. They are an eyesore, and an insult to the position they occupy; for who can take even a glance round this noble choir, without seeing that it is still one of the richest remaining specimens of Middle-Pointed work?

And if the clerestory of the nave called forth criticism from the smallness of the dimensions, that in the choir strikes one on the contrary as unusually large; the windows are filled in with the richest painted glass, belonging to the fourteenth century. The east or central window is rather higher than those surrounding it; the wheel-like tracery of the upper portion is extremely elegant. There are figures under canopies in all the windows; the glass generally is in an excellent state of preservation; the colouring throughout is wonderfully soft and rich. The upper part of the window (the first in the north side from the nave) is quite a treat to the eye, after the *præ-Raphaelite* sort of flowers and foliage of which one sees so much in the more modern stained glass. The scrolls of vine-leaves here, on a crimson ground, are artistic in the extreme. Where are the bright colours, the happy boldness of outline and design, the freedom from crowding of subject and detail, in the glass of the present day? The noble specimens at Tewkesbury are a standing reproach to much that now bears the name of painted glass. *Stained* it is indeed, too often, with painfully-crowded symbolism, unartistically arranged, quantity taking the place of quality. A somewhat wide experience with much of the modern glass has drawn forth this apparently severe criticism.

I was greatly pleased with the very rich carving of the Warwick chapel, with its elegant canopies. The reverse side of this has been greatly defaced. The remains only of a brilliantly-coloured sedile on the south side of the altar have been left, but they are enough to give us an idea of its pristine beauty. To the left side of the pulpit is a small carved woodwork case, lavishly coated with whitewash, to correspond with the walls: it is supposed to have been the case in which the Sanctus bell was kept in use at the elevation of the Host.

The east end owes, it is believed, many of its changes to Abbot Parker, who died in 1420. It was not until the reign of Henry VIII. that the Lady chapel was destroyed by the Iconoclasts; the archway, formerly leading into it, is now filled up with a modern stained glass window by Clayton and Bell. The cloisters were destroyed at the dissolution of the monastery in the same reign. Some remains may yet be traced of the Perpendicular style in which they were built. The vestry or chapter-house door is of extreme age, evidently; it is of oak,

lined throughout with iron, and the handle, a twisted snake, we imagine, is of the same date as the door. Facing the baptistery in the south transept I found sixteen misereres, in good preservation, with quaint carving on the reverse. It is from the door leading out of this transept that a good view of the cloisters may be had.

Hours and hours passed by, and yet it seemed as if I was only by gradual degrees discovering the full interest that attaches to a visit to Tewkesbury. It is indeed rich in chapels; some of the roofs of these called forth our special admiration: remains only of piscinas may be found in them, the drains having been filled in with mortar. In one I discovered an ambry for the holy vessels. Strict regard to due orientation was preserved in the position of their altars. I trust the restoration of these chapels will be undertaken by some loving member of the Church, as was the chapel of S. Andrew, Gloucester, of which a description was given in the last number of the *Ecclesiologist*.

It was with feelings of positive pain that, on emerging from this very beautiful abbey, I found in the monks' library, immediately adjoining it, that the beautiful marble columns and slabs here had actually been buried beneath a thick coat of whitewash! One can only quote the old adage, "Seeing is believing." So it is indeed. The so-called restoration of the abbey in 1796, which cost £2,000, speaks of an age of greater negligence and carelessness in repairing and adorning these abbeys of "sovereign beauty" than any other.

I should feel extremely obliged to any readers of the *Ecclesiologist* who would fill up for me the inscription, of which I found one word only in stone, "Misericorde," carved below one of the windows of the buildings formerly belonging to the monks, but long since secularized. I venture to commend most heartily to all lovers of art the scheme for restoring this splendid abbey, as recommended by Mr. Gilbert Scott.

C. M.

S. MARGARET'S, WESTMINSTER, AND THE PROPOSED CAMPO SANTO.

It is high time that the mania for opening spaces round all public buildings of any kind and exposing them naked to the view should be checked. It was once seriously proposed to throw down the handsome railing in front of S. Paul's cathedral, though Sir Christopher Wren designed the railing for the cathedral, and doubtless took it into consideration when he made his design. We have no doubt whatever that had the advice been taken not only should we have lost a really fine specimen of iron railing, but that the effect of the cathedral itself would have been deteriorated. In the case of mediæval buildings, and more especially of the cathedrals, this fancy for throwing down everything near them is a great mistake. They were almost always built with a view to grouping with other surrounding buildings. If they had been intended to stand out in a plain they would certainly have been built with different proportions.

One of the most foolish recommendations for laying bare a public building is the proposal which has been so often made to demolish S. Margaret's, Westminster. The abbey would not be a whit advantaged by the absence of this church, which groups well with it from almost every point, and does not injure it from any. We hope the old church, which is interesting in its way, will be allowed to stand where it does. It is quite clear that the Abbey was never intended to stand alone, without precincts. When it was built there were several buildings to the north of it, and no sort of good can come of leaving a bare space in front of its north façade.

We have no right, except for very urgent reasons, to interfere with a public building, especially a church that has its history and associations; in the present instance, any disturbance of the graves is more than usually to be deprecated, since (as the dean remarks) the tombs of Sir Walter Raleigh and probably Caxton are there. It would be little less than a disgrace to the nation to disturb the ashes of such men as these unless, as we have said, there is some reason amounting almost to a necessity. But here there is no necessity whatever, nor (we fully believe) the slightest æsthetic advantage to be gained.

The late Mr. Pugin is said to have replied to a query as to the wisdom of removing this church, that so far from doing so he should be inclined to build some more. The dean reminds us that, though demolition is on all accounts to be deprecated, something might be done to make the church more sightly. The Abbey itself as well as S. Margaret's has suffered frightfully on the exterior from recasing. In fact, at present there is scarcely anything in the north side but the mere outline that presents anything worthy of admiration, Wren and his successors have so entirely marred its original beauty. S. Margaret's is capable of great external improvement and restoration, which might be effected for a tithe of the cost of its removal.

There is another question of considerable interest concerning the Abbey which will have to be settled before long. The dean of Westminster in his Memorials,—(the second edition of which by-the-by contains almost all the extraordinary blunders of the first: there are still the seven playfellows! poor old men *of fifty years old* who required a young monk to be joined to them to keep them company at meals, &c., as a solace for their extreme age: it is a pity that such manifest and foolish blunders as this should not have been corrected, if not excused or acknowledged,)—showed that the space available for public memorials of the illustrious men, whom the public wishes to honour after their death, is gradually diminishing, so as to leave no doubt that before long these burials in Westminster Abbey, which are so much esteemed by Englishmen, must of necessity cease unless some means are provided to gain additional room. This might possibly to some extent be managed by rearrangement, or rather by removing some of the less important monuments; but this would be an invidious and difficult task. Who could be trusted with such a power of selection?

The monuments in the Abbey must now be accepted as a necessary evil so far as they have disfigured the beautiful building which contains

them. Any attempt at banishing some and keeping others would probably end in far greater mischief in so-called restoration than any advantage gained by the absence of some that are real disfigurements. We should however be glad to see some of the solid filling in of the arcades by plain marble slabs removed as has been done in the restoration, stupidly unconservative as it has been, in the matter of the window tracery, of the Guildhall, London. The mischief caused by the monuments in Westminster is irreparable. If a large number of those subsequent to the grand De Vere tomb were removed, the amount of new work to be inserted would be so great as to mar the effect little less than the monuments themselves do: and should the horrid mania of tomb scraping, painting and gilding the tombs, seize upon the authorities, as would very likely be the case, we should lose the original works which time and the vandals have spared.

On these accounts we should tremble at any idea of meddling with the interior of the Abbey. As it is, we know the worst, and very grievous it is,—but there is a lower depth far from improbable which might be reached, if some well-meaning nineteenth century enthusiasts could have their own way.

There is however another and far more feasible mode of getting over the difficulty, and now is the time for discussing it, if the opportunity is not to be lost. The restoration of the Chapter House, and the wants of the Board of Works will cause considerable alterations among the buildings in the neighbourhood of Poet's Corner. In addition to this, the changes which will have to be made in the Westminster School in accordance with the recommendations of the Public School Commission, will also necessitate some rearrangement of the College premises. It is proposed then that part of the site to the south of Poet's Corner should be secured by Government for the erection of a suitable building for the public burials of distinguished men. No time so favourable as the present can be found. It is very unlikely that such an opportunity of securing so excellent a site in close proximity to the Abbey will ever offer itself again.

We feel strongly that it should not be lost. There will be no need of hurry. The building, whatever is decided upon, need not be raised for years, so long as the site is secured. The Dean suggests a cloister connected with the Abbey at Poet's Corner, and continued at the back of Abingdon Street, facing the College garden on the one side, and the Palace of Westminster on the other. That something of the nature of a cloister will be the best form for the proposed *campo santo* can scarcely be doubtful; though as its purpose is to show especial honour to the dead, and it is to be used for funerals of great pomp and ceremony, considerable modifications of the ordinary conventional cloister will be necessary. It will not be merely a covered ambulatory, but must have greater height and breadth, nobler proportions in fact, than would have been desirable in ancient times.

There will be no need to keep the straight line of roof or evenness of façade, as when the cloister came under a range of windows. It will be better to break up the lines by the introduction of higher features at the angles and centres. Might not a bold architect bring the

question of Gothic domes to a successful solution in such a building? The interior vista, broken up by angular and central halls crowned with domes, might if skilfully managed have a very fine effect. Room would also be provided for accommodating the numerous attendants at a public funeral. The whole building being modern in idea should be treated with considerable elasticity. Being in London too the windows should certainly be glazed or the monuments will get discoloured and decay in a short time. If the scheme is successfully carried out we may hope that a problem which has long been felt may be solved—we mean the providing proper and seemly memorials of the dead for the walls of a Gothic building. What is wanted is, that they shall be really memorials, distinct from each other, each having a separate character and yet all agreeing in taste and feeling with the building and among themselves. All this will be no easy matter—it will tax the energies of the best artist: none but a good artist will satisfactorily surmount the difficulty. In good hands, the Campo Santo may form an era in monumental sculpture. Nothing at present so much requires improvement: it is lamentable to see the lack of progress and want of power shown at present by almost all who have done anything with it in our days. In a cloister built for the especial purpose of exhibiting tombs, the task ought to be much easier than what has hitherto fallen to the lot of architects. At all events, all that crowding and jostling which Washington Irving so well describes as taking place in the abbey, will be unnecessary in the new building. The matter being national, of course, if it is to be carried out, the funds will have to be provided by Parliament. We do not suppose that there will be any difficulty on that score. The feelings of Englishmen are so much bound up in the associations of the abbey, especially as the resting place of the good and great, that when necessary it is almost certain the funds will be forthcoming. Meanwhile, in securing the site no time should be lost.

ECCLESIASTICAL EMBROIDERY.

To the Editor of the Ecclesiologist.

Greenhithe, Sept. 26.

MY DEAR MR. EDITOR,—Successful as have been the attempts of our fair countrywomen to revive the art of ecclesiastical needlework on mediæval principles, I do not hesitate to say that, in respect both of correct design and delicacy of execution, their efforts have been excelled on the continent, by the productions of the atelier of M. Brangwyn, which that gentleman has recently established at Bruges for the manufacture of embroidery for ecclesiastical uses, vestments, banners, altar frontals, &c., under the direction of M. Bethuné, of Ghent, and that eminent archæologist Canon Bock, of Aix-la-Chapelle. You can readily form your own opinion in regard to the correctness of the above statement, by paying a visit to 36, Somerset Street, Portman Square, where M. Brangwyn's accomplished agent, Mr. Buckley, (who is staying in Eng-

land for a short time,) will show you some specimens of needlework which cannot fail to win your admiration. In particular, I would mention a Y chasuble, enriched with jewels; a cope, on the cape of which is figured the Last Supper on a texture of gold; a stole embroidered with a series of saints under canopies; a very remarkable representation of the wise and foolish virgins from an ancient German example; an alb, bordered by angels singing or playing on musical instruments; an altar-cloth of great length, and containing, in medallions, the offering of Isaac, Melchisedek, &c.; a rochet of almost unique character. The designs on the last four specimens are executed in dark silk, in little more than the outline, on the finest linen, and vie in execution with the best productions of pen or pencil. I also saw other copes and vestments, a festival mitre, (of which I enclose a photograph,) burses, and chalice veils. I believe that the finest work which M. Brangwyn's atelier has yet produced is a banner which has been purchased for the South Kensington Museum, and is now exhibited there.

I am, my dear Mr. Editor,

Very sincerely yours,

J. FULLER RUSSELL.

CHURCH BUILDING IN THE NETHERLANDS.

A VALUABLE paper by Mr. T. Van Herstelle, contributed to the *Dietsche Warande*, as the first of a series, gives a brief account, with measurements, of a number of ecclesiastical buildings lately built or restored in the Netherlands. They are arranged alphabetically: and a certain number of them are illustrated by ground-plans and transverse sections. Among the churches thus described are the parish churches of S. Laurence and S. Dominic, at Alkmaar, from the designs of Mr. Cuypers. The church of S. Gertrude, at Jabeck, is illustrated by a ground-plan; and that of Wijck (Maastricht) by a section. The parish church of the Name of Jesus, Oeffelt, has a most unusual and most inadvisable ground-plan of choir. Its choir is an octagon in ground-plan—added on to a nave which does not equal it in breadth. What is the advantage of this abnormal design? The parish church of Vechel is quite a cathedral in plan and scale, with an ambulatory round the chevet and an apsidal Lady-chapel projecting at the east end.

A NEW PULPIT AT ARRAS.

"M. BUISINE, of Lille, has just executed a remarkable pulpit in the style of the sixteenth century for the church of S. John Baptist, at Arras. The sounding-board is a regular hexagon on which are sculptured the figures of David, of Moses, of Isaiah, of Jeremiah, of Ezekiel, and of Daniel, that is to

say of the ancient heralds of the *Truth*—represented by the statue of our SAVIOUR, which dominates the entire work. The three panels of the bowl represent three scenes from the parable of the sower, separated by the four Evangelists. By an innovation, which appears to us very happy, because it breaks the ordinary monotony of the steps and gives greater breadth to the whole composition, the artist has placed at the half of the ascent of the staircase two buttresses on which stand two archangels with banners: Gabriel, with the lily, reminding us of the Annunciation, is on the right; Michael, with the flaming sword, is on the left. The bowl is supported by a rock forming a cavern, from which issues S. John Baptist, the forerunner of the *Truth*, and, at the same time, the patron of the church for which this pulpit is designed. As is appropriate, this is one of the figures which attract the most attention. The saint is represented in his costume of penitent: he lifts his hand to point to the statue of our LORD above, and seems to say like the legend which he bears: 'He must increase, and I must decrease.' It is evident that the artist has chosen for the subject of his composition an assemblage of historical facts and of symbolic ideas which bear reference very happily to the destination of his work."—*Revue de l'Art Chrétien*.

RESTORATION OF THE ABBEY CHURCH OF S. WILLEBROD, AT ECHTERNACH.

Extract from the Report of M. Auguste Mullendorf, in the "Revue de l'Art Chrétien."

"LAST year," says M. Mullendorf, "was satisfactorily brought to conclusion before the beginning of the inclement season, the restoration and rebuilding of the fallen vaulting of the nave, of the aisles, and of the adjoining chapels. During all the preceding winter, the Association of S. Willebrod had been occupied in procuring and working pieces of ashlar for a surface of about 1000 square metres. This ashlar is now almost entirely completed. The old surface, blackened by smoke and injured by weather has been taken off, the broken parts have been thoroughly repaired, so that no trace is now to be seen of the sad state in which this edifice was a few years since. For the windows glass of a single colour has been chosen, such as is used in England for the adornment of public buildings, and which produces a monumental effect in perfect harmony with the noble style of the basilica. The work now in hand is the rebuilding of the *jube* in a suitable manner. The restoration of the interior is nearly completed, and after a very short further delay the church may be again used for worship. All that will then be left to rebuild will be the portal with one of the adjacent towers, and to complete the towers of the choir."

THE CHURCH OF S. LUDGER, IN MÜNSTER.

Translated from the "Organ für Christliche Kunst."

S. LUDGER, the apostle of Münster, had been, by a holy death, severed from his newly-converted flock for above three centuries and a half, when the parish church bearing his name was founded in his pastoral dis-

strict. With the exception of a wooden building to meet the necessities of the moment, the present parish church is the first of that name, which has happily come down to us; and, in spite of injuries from fire and later changes, it possesses so much character and beauty, that it is well worth our while to point out the errors fallen into by modern writers¹ in describing it, and to lay before our readers, for future information, the importance of its architectural plan. Indeed, the peculiar characteristics of this plan, on which a clearer light has been thrown by recent diggings, claim for it an historical interest, to which scarcely any other building in Westphalia of that period has any pretension.

1. *The rise of the parish of S. Ludger.*—S. Ludger, appointed by Charles the Great to be the apostle of West Saxony² in 791, had on his death founded only two places of worship: the cathedral, the "*honestum monasterium*," with lodging for the canons,³ on the right bank of the Aa; and opposite on the left bank, S. Mary's chapel-over-the-water, (*Mariencapelle zu Ueberwasser*.) In this latter, at the request of the people, the body of the holy bishop was interred in 809, until Bishop Hildegim, of Châlons, Ludger's brother, had obtained an imperial decree that the body of the deceased, in accordance with his own desire, should be taken to the convent of Werden,⁴ which he himself had founded. Cathedral and chapel, separated by the river Aa, were built again by S. Ludger, inland, in the midst of several of the yards of the peasantry, which, according to the primitive style of building in Germany, communicated with each other. When afterwards the district of Münster became the seat of a bishopric, it drew to itself by degrees a population consisting partly of rural settlers, partly of clerical and lay officials. The increase of settlers and of inhabitants encouraged industry and commerce; so that, from the year 1000, so great a population arose in the neighbourhood of S. Mary's chapel and of the cathedral, that these two places of worship no longer sufficed for the cure of souls. Hence, about the year 1100, the parish of S. Lambert⁵ was founded, on the eastern side of the cathedral; and that the inhabitants on the southern side had also notably increased may be judged by the design of Bishop Burchard, who died in 1118, to found a further number of parish churches.⁶

And, in effect, Burchard had already chosen and purchased an appropriate site for a new parish church,—and, as the account of the transaction shows, it was certainly on the south side of the cathedral, within the boundaries of the present S. Ludger parish,—when his temporal usefulness called him to the emperor's side,⁷ and put a stop to the pious undertaking; and he was obliged to content himself by

¹ See the German Correspondenzblatt, 1855, iii. 27, and Lotz, *Kunst-Topographie Deutschlands*, i. 456.

² Erhard's *Geschichte Münsters*, 1837, s. 284, ff.

³ Alfridi, *Vita S. Ludgeri* in *Monum. Germ. Histor.* ii. 411. Conf. Erhard, *Codex diplom. Westphaliæ*, i. nr. 2.

⁴ Alfridi, *Vita Ludgeri*, l. c., ii. 414.

⁵ Erhard, *Regesta Histor. Westphaliæ*, i. nr. 1431.

⁶ *Scriptor de Miraculis Sti. Ludgeri* in *Mon. Germ. Histor.* ii. 424.

⁷ Dr. Hechelmann, *Bischof Burchard der Rothe*, 1866.

making over the site of the building to a canon of the cathedral, named Helmward: but the latter was so unmindful of his trust, that he pawned the land, and in the end it passed by inheritance into the possession of a citizen named Hymrik. The inhabitants and settlers on the southern side could not, however, reconcile themselves to the wreck of the undertaking, and at a later period laid the history of the luckless fate of the purchased land before Bishop Louis of Tecklenburg, (1169—1173,) the fifth in succession from Burchard, and entreated his aid to enable them to build a church of S. Ludger on the old or on a new site. Bishop Louis redeemed the ground, but exchanged it for another parcel fitter for their purpose, and made it over to them on the Wednesday after Easter. "Who would not praise this godlike benevolence?" adds the reporter and eye-witness of the circumstance. Notices in an ancient register of the fourteenth century, (communicated by Pastor Lorenz, of Waltrup,) afford sufficient evidence that the spot obtained by the exchange lay in the midst of the old Brockhof, which thus came to be built upon and to form a part of the town, and that it was swampy and damp, and covered by water and meadow. The preparatory measures of Bishop Louis were followed up with zealous activity by the citizens; for, in order to secure their property, they immediately began to raise on it a wooden chapel; and scarcely had a month elapsed when a beautiful building stood on the spot, in which the merits of the holy confessor S. Ludger were publicly celebrated. On the day after its completion, the churchyard and the altar were at once consecrated; and Bishop Louis at the same time sent to the chapel a cross, containing relics of S. Ludger, which then, as at an earlier period, were noted for their miraculous virtues. Thereupon the citizens greatly rejoiced, and from the happy commencement of the work drew a favourable augury of its future progress. The miracle-working power of S. Ludger's cross, more than anything else, inflamed the zeal of the citizens towards the building of a larger church in stone, and encouraged them to a costly expenditure. It is said that a lady named Helemburgis, who had been suffering for five weeks from very severe headache, presented herself before the cross with humble offerings of incense and wax tapers; and scarcely had she directed her prayers towards it, when she felt herself cured, and returned home rejoicing. Many years before, a granary, in which the cross had been carelessly placed, was alone preserved uninjured from a fire which had consumed all the houses round it. The owner of the granary, deeming its wonderful preservation due to the especial providence of God, had fitted up on one side of his house a room for the reception of the cross, in order that he might there pay it all due reverence. It was now set up in the new chapel of S. Ludger. The fame of its miraculous virtues spread more and more, and from every part streams of people came in their need to pray to it and to S. Ludger, and brought so many gifts, that incense and tapers never failed.¹

2. *Erection of the church.*—It is difficult to determine how long the wooden chapel lasted. The rapidity with which it was built favours

¹ Confer *Miracula S. Lugderi* in "*Acta Sanctorum*," Mart. iv. 662; Erhard, *Reg. H. W.* ii. nr. 1946.

the idea that the citizens desired above all things to secure the ground, and not to risk any change in the gracious dispositions of Bishop Louis to grant to the new foundation the rights of burial and baptism—in fact, full parish privileges. The chapel was thus a mere temporary building, intended to provide for the services of the Church only until the parish church was completed. At an earlier period the celebrated founder, Bishop Benno, of Osnabrück, had proceeded in a similar manner, when he wished to erect a monastery on Mount Iburg. He built about the year 1068 a new wooden chapel in the place of an older one, together with a hut as a temporary halting-place for the monks, both intended as a preliminary step towards the erection of a permanent monastery and church.¹ Bishop Louis of Münster proceeded soon after to the endowment of the new parish, and appropriated certain lands for the maintenance of the priest of the church of the holy father Ludger, which in his time had been founded on the eastern side of the town; and his successor, Bishop Hermann of Katzenellenbogen, in 1189, made similar gifts.² Among the witnesses to the will of the latter dignitary appear already some canons of the cathedral chapter; indeed, it is a fact that, as far back as 1185, a canonry had been founded there, mention being made in a document of that date of a prebendary and a dean of S. Ludger's;³ and as there would be no chapter-house attached to a wooden chapel, it may be concluded that the stone building in 1185 had long been completed, the ten preceding years having afforded time for that purpose. Therefore the present church would have been begun between the years 1173 and 1175, and in 1185 would have been already long completed.

In looking back to the founding of the parish and the building of the church, we are no less struck by the zeal of the people to possess a church of their own, than by the reverence of which they made S. Ludger the object. The two facts are, however, closely blended. S. Ludger, the apostle of the country, and the first bishop of the diocese of Münster, had possessed no sanctuary for half a century; for a S. Ludger chapel, which had stood from a remote period on the cathedral lands, was, as well as the cathedral itself, destroyed by fire in 1121, and had not risen from its ashes.⁴ To what saint could the southern inhabitants of the town more fitly dedicate their new church than to S. Ludger? And as in addition Bishop Louis of Tecklenburg had presented them with a cross containing the relics of this saint, to which report ascribed miraculous virtues, the choice of the new congregation as to the name of their church, and their enthusiasm for it were easily accounted for. In our times it is difficult to understand the reverence which was entertained at a more remote period by individual towns, monasteries, and even congregations for these relics. The first missionaries on their pilgrimages of conversion took such relics with them or begged others from Rome, in order to bend the stubbornness of the heathen by miraculous manifestations, and to walk themselves in Chris-

¹ Norberti Vita Bennonis, c. 16, 19, 23, 27, in Mon. Germ. Hist. xiv. 68—77.

² Erhard, Codex dipl. W. ii. 365, 492.

³ Erhard, l. c., ii. 450, 451

⁴ Erhard, Reg. H. W., I. n. 1458.

tian meekness and resignation. Widekind von Corvin gravely asserts about the middle of the tenth century, that with the relics of S. Vitus, which his cloister had received from France, the good fortune of France had also passed over into Saxony. And even in the year 1148, when Otho of Kappenberg claimed the mortal remains of his saintly brother Godfrey, from the cloister of Ilbenstadt in Wetterau, where they reposed at the time, in order to transfer them to the cloister of Kappenberg, the monks of Ilbenstadt made such violent opposition that the corpse was divided in half, the upper portion remaining at Ilbenstadt, and the lower portion passing over to Kappenberg.¹

The citizens of Münster, who by the help of the bishop had obtained a site for building, and had adored the relics of S. Ludger in the wooden chapel, must have been anxious to raise in stone the stateliest church possible. Thus the church of S. Ludger stands there as the most ancient building of Münster erected by the citizens and people, whereas that of S. Lambert, as the market church, and the church over the water (Ueberwasserkirche) which, according to its inscription, was built by the people,² date nearly 200 years later. The church of S. Ludger is at the same time the most ancient monument of the town, for even the cathedral and the interesting church of S. Servatus, (Servatii-kirche,) judging from their style and historical records, are undoubtedly of more recent date.

3. *S. Ludger's church as an architectural work.*—The foregoing notices concerning the foundation and endowment of S. Ludger's church have already told briefly that the present stone building was begun about the year 1173, and with certainty was completed shortly afterwards.³ The style of its most noteworthy objects is of this period, as also the stone employed in the building itself, as may be seen at a glance.

For whereas about the year 1200 the Baumberger Mergel sand-stone was on account of the ease with which it was wrought and its excellent colour, chosen almost exclusively for all larger buildings in and about Münster; before that time it was customary to use any local stone which happened to be nearest to the building in hand, and which possessed only ordinary strength. In Münster, as the lower portions of the towers of S. Martin's and S. Lambert's churches testify, the material was drawn from the neighbouring quarries of Nienberge, thus from a stone-bed which runs through the entire centre of Münster. The colour is deep, the grain hard and rough, hence like all the stone in that quarry strong and durable. This very stone is to be seen in the walls and ancient vaultings of S. Ludger's church, and cut in

¹ Vita Godefredi Cappenberg in Acta Sanctorum, Jan. Tom. I., 854.

² The inscription over the western door of the Ueberwasserkirche runs thus ;

“Innovat ecclesiam plebs hanc venerando Mariam
Anno milleno ter et quater quoque deno,
Processi festo, qui transierit, memor esto;”

Lübke, Mittelalterl. Kunst in Westfalen, 1853, p. 247.

³ The assertion of Hellweg in the Correspondenzblatt der deutsch. Gesch.-und Alterthumsvereine, 1855, III. 27, that Bishop Hermann completed the building in 1203, seems to rest on a notice in the Dom-Nekrologs, according to which the Bishop only died in that year, and had founded a canonry in the church. Conf. Wilman's Westphäl. Urkundenbuch, III. 22.

square blocks, for as early as the eleventh century stone was already squared and polished.

The style of the building itself, namely, the round arch which is employed throughout, and the form of the capitals and entablatures, all announce it to be of the Romanesque period, and also of the earlier portion of that period, as is proved by the style of the ceiling and by the ground-plan.¹

In order to give a comprehensive idea of the characteristic features of this building, we must examine it as well in its original structure as in its present aspect. It is true that the alterations have concealed much of the original building, but a great deal is to be gathered from analogy, and a conclusive judgment as to the original plan has been rendered feasible by the diggings underground which have been made within the last ten years.

The interior now presents a Gothic choir with Gothic outbuildings, an oblong body consisting of nave and aisles, the aisles half the width of the nave, and both of about the same height; finally, a transept of which the arms are rather longer than they are broad. The body and the transept are first to be described, the choir and its outbuildings being for the present passed over. The older choir presented merely the appearance of a semicircular apse, added to the rectangular nave; the eastern side of the transepts had also their small semicircular apses; they appear now only as niches in the wall.

Three pairs of pillars support the vaulting: broad pilasters receive (near the pillars as well as by the wall of the aisles) the strong vaulting shafts, slender little columns crowned with elegant lightly-ornamented cup-like capitals, which lighten very pleasantly the massive parts of the building. Whilst the transepts, and as will be shown, the aisles also were originally covered only by a plain barrel vaulting, the cupola-formed vaulting of the nave is divided into four portions by vaulting-ribs, and only this portion of the vaulting appears to have risen upwards in the middle. The last half square vaulting space of the nave is covered by a barrel vault encompassed on both sides by mouldings; the last square of the vaulting of the south aisle is covered by a lower lying quadrilateral vault and was provided until our own days with a vaulted gallery and its own light. Above it rose originally a south-west tower, to which another corresponded in the north-west. The last division of vaulting of the northern aisle, now provided with a Gothic cross vaulting of higher level than that of the south, was originally no doubt of the same height, and had the same sort of vaulting and the same gallery as the other. To both are now wanting the small round columns in the corners: to that of the south corresponded pilasters against the wall, as the diggings have proved, likewise the

¹ When Lotz, *Kunst-Topographie*, a. a. O., speaks of the Romanesque forms of the transition period, he appears to support his assertion on certain expressions of Zehe in the *Deutschen Correspondenzblatt*, III. page 27. But a part of these expressions can only have been published by mistake, as for instance, that the middle tower rested on four pointed arches; they are on the contrary pure round arches. The substructure of the pointed arches in the interior of the tower, belongs, as will be shown, at least to the end of the fourteenth century.

same on the northern side; the west wall, both at the north and south end is now separated from the middle wall-work, being joined to the wall of the tower. That these two western towers were originally perfect, however, is proved by the remains of the wall concealed under the roof, and the mouldings of the outer wall broken off from them. Far higher than this western tower rose the principal tower erected above the cupola, and which then consisted only of the two lowest octagon floors of the present tower, and as it rested below on four supporting arches, so above, it probably terminated in a round pyramidal roof. Instead of this latter a considerable elevation of the wall-work took place in the Gothic period. Unfortunately the former ascent to the pulpit has been walled up; it led upwards by a vaulted way to the chief middle pillar to the southern story.

Doors and windows were in the Gothic period partly walled up, partly enlarged, and much altered. The Romanesque building had, however, originally, no less than five entrances, two in the projecting walls of the transepts, which are now walled up outside, but remain unaltered in the interior, and are occupied by confessionals; two doors opposite each other in the north and south wall of the body of the church, stepped in the interior, framed in by columns and finished with a tympanum; finally on the western side between the two little towers a grand entrance, projecting forward by means of wide frame-work. The tympanum of the northern door in the body of the church has been in recent times restored in the Romanesque style, and bordered with a round moulding; that of the south has also been recently restored. The western door diminishes within by means of six graduations on each side, in which small columns are introduced, and is surmounted by a tympanum, which encloses the sides in the round arch, and is ornamented in the middle by a piece of new sculpture. In place of the former round windows, an irregular-shaped window finished by a round arch and plain moulding was introduced in the Gothic period. The windows in the body of the church were set two to each square of vaulting of the nave, whilst the transepts had each only one round-arched window in the projecting walls; these in the Gothic period were enlarged, bordered by a moulding and crowned with crockets.

A saddle-roof covered the transepts and the nave: the aisles on the contrary had each a sloping roof resting on the upper wall of the nave, so that this wall after the most recent restoration appeared with a cross entablature; for independently of the fact that Romanesque buildings, as for instance S. Ludger's church in Billerbeck, and the foundation-church (Stiftskirche) in Metelen, have been similarly treated, there was still visible here in very recent times on the outer walls of the transepts a circle of entablatures, but broken off where it should have continued round the nave.

We examine lastly the ornamental parts in so far as they have not yet been brought under notice. They contribute essentially to the lightening and embellishing of the solid and constructive portions of the building. In the interior the bases of the pillars as well as all the mouldings are simple in design, and sharp and clear in execution; the small round columns have the Attic base with the corner leaves,

the cup-like capitals enriched partly with a vegetable ornament appearing out of large upright leaves, partly an ornamentation of symmetrically bound animals and monsters, and partly with other twisted patterns well known in the then prevailing tapestry-work from which they had been transferred to stone.¹ The walls, doors, and windows of the exterior were exceedingly plain, and only some especial portions enriched by ornament.

We have already spoken of the tympanums of the arches of the north and south doors, and the rich ornamentation of the west door; we have only to notice the ornamentation of the entablatures, of the projecting walls of the transept, and of the tower.

The gable of the south transept has three plain niches; that of the north transept a round window. The frame of the latter, as the still visible remains attest, and the entablature of the side walls were bordered with a leafy pattern, of which the coarse workmanship is perhaps attributable to the roughness of the stone. On the exterior a similar band of leaves separates the gable of the projecting wall from the wall-work below; it springs from the west wall, corner-wise over an arcade-ornament, and then runs round the gable itself as an entablature to the roofing. The two floors of the tower have windows with double and triple divisions: the shafts dividing them have the effect of small round columns, and are united above by a moulded arch.

Although the ornamental part is very simple, and employed very sparingly, the church nevertheless in its interior, and especially in its exterior aspect forms a rich building, the varied lines, the graduations of the roof, the various forms of the windows, the three towers, the high one in the east, the two smaller ones on the western side, with their picturesque effect, recall the buildings of the Rhine of the same period with which our church has also in common the plainness that might almost be called the concealment of the principal and side-doors. The architect has constructed more than decorated, and has relied on the grand and complicated construction for a picturesque and animated effect. This is certainly the secret of art in building, and compensates it far more richly than when variety is sought for in the frivolities of mere surface ornament.

The architect of S. Ludger's church has in this work bequeathed also a very fruitful element to after ages; he has made in it a first step towards the system of the hall-like church, a system which became developed in Westphalia, and from there spreading, in the Gothic period influenced more and more the architectural works of the rest of Germany.²

Is then S. Ludger's church in its original foundation really a hall-like church? And if it were this, or the germ of one, does it contain itself the elements of the later complete hall-shape? And if it possess these, is there no earlier or contemporaneous building which may claim to be a closer exemplar of the developed hall-shape system?

To answer these widely-extending questions with historical accuracy would require more space than the limits of a sketch allow. Whilst

¹ See Springer: *Ikonographische Studien*, Vienna, 1856.

² See Lübke's *Mittelalterliche Kunst in Westfalen*, 1853, page 33.

therefore reserving the proofs for another paper, we will give an answer as briefly as possible, in order to endeavour to fix the place which S. Ludger's church holds in the architectural history not of Westphalia only but universally. S. Ludger's church is according to its original foundation half basilica half a hall-like building. It is a basilica, as is to be seen from the existence of the towers and the apses, the projecting transepts, and further from the supports of the vaulting of the aisles, and in some degree from the manner in which they receive light. Instead of the long cross-vaulting in the aisles, there were undoubtedly at first two square vaultings, which towards the inner side rested on a small column between the large pillars, towards the outer side on the pilasters against the wall, so that instead of the present equal number of vaultings in the nave and aisles, originally there were two squares in the aisles to each larger one in the nave. The pilasters against the wall are still retained; the foundations of the small middle columns have been laid bare by the late diggings. The further fact that the vaulting in former times did not extend beyond two squares, and was provided with cross-ribs, bespeaks a totally different form of vaulting, and a totally different kind of support, namely, small round columns. The present lighting of the nave also cannot be the same as originally employed, for independently of the round windows, which only in later times have been brought down so low, each division of vaulting has now two windows, which do not correspond with those of former times, but are set in twos near each other, while externally they run at equal distances. It follows that until more recent times the lighting had an altogether different arrangement from the present. It was effected namely, by a range of round windows below, and above by a row of small round-arched openings, which by the removal of the middle spaces were afterwards joined together in the present inexplicable long window. These round windows below very clearly remind us of the lighting of an aisle-wall, whilst the longer openings for light above resemble the windows of the upper wall of a pure basilica. The regularity of the setting of the openings for light can only be clearly explained, by adopting the conclusion that each single opening corresponds to one division of vaulting in the aisles.

Thus we have found in the original structure of S. Ludger's church undoubted elements of the basilica, existing still in part, and which have partly disappeared in later alterations.

As regards its structure the elements of the hall-like style were equally present in S. Ludger's church. There are namely the following: the aisles carried to the same height as the nave, for although the key-stone of the vaulting is lower in the aisles than in the nave it springs nevertheless from one uniform level in both nave and aisles, and these latter owe their lower position simply to the fact that the round-arched vaulting-cells do not admit of being raised like the ribs of the Gothic period.

The most important step was thus made towards a perfect hall-shaped church. In the midst of so many elements of the basilica, S. Ludger's church accomplishes already the equal height of nave and aisles, and in order to supersede the last important element of the basilica, namely

by doing away with the transepts, and to give the same proportion to the vaultings and their supports in nave and aisles, would be no very great experiment.

It would be difficult to point out a building in which the elements of the basilica and of the hall-like church are so closely united as in S. Ludger's church, and equally difficult to find a Romanesque church containing both basilica and hall-church elements, of which the date can be fixed with so much certainty, and which goes so far back into the twelfth century. And if even that church in Sauerland, which is also looked upon as the germ of the hall-shaped churches,¹ reach as far back as 1173, it would be difficult to discover in its mean structure anything to excite admiration or imitation, or to point out in it any really fertile element of the later system. The aisles are either visibly widened beyond the half-width of the nave, or are covered with a kind of vaulted ceiling² which never entered into the fully developed system. In the history of the development of architecture it can only serve as an experiment, of which the Transition period made many, or as a style produced by poverty and want of knowledge in architecture. Besides its approach to the type of the hall-like interior is completed almost without exception throughout by the help of pointed arches,³ therefore it must belong to the thirteenth century.

The foundation of S. Ludger's church, on the contrary, reaches in point of time far back into the twelfth century, and in point of style far back into the Romanesque period. Its aisles are half the width of its nave, a proportion observed both in the basilica and the hall-shaped churches during the best Gothic times. As the church of an episcopal see, and of the most important town in Westphalia, it must have exercised a wide influence over the country and its fast forming towns, and especially in Münster itself, this ancient building with its happy innovations must have simplified the complicated basilica style, and have been regarded with so much greater veneration that it was dedicated to the apostle of Münster, S. Ludger. That may be the reason why on this spot during the Transition period more or less developed hall-shaped buildings originated, as those of Osterwiek, Leyden, Billerbeck, Ennigerloh, and Albersloh, which for the greater part boast besides of unusual richness of construction and ornament.

We must now consider the Gothic alterations introduced into the church. These were made through a fire, which broke out on the 22nd November of the year 1383, and exercised a revolutionary influence on the arrangements of the church. On S. Cecilia's day, which happened to be a Sunday, the Skinners' guild had assembled in an inn near S. Servatus' church, when suddenly through the carelessness of the cook, a fire broke out, which driving from east to west, reduced more than four hundred houses to ashes and the churches of S. Ludger and of S. Ægidius almost shared the same fate. A lately restored inscription on a cross beam of S. Ludger's church records the event in the following verses :

¹ Lübke, a. a. O. page 35, 165.

² Id. p. 145.

³ Id. p. 35, 165.

“Cum sol æthereus compleverat mille salutis
Circa Servatum reportans flebile damnum
Focus succrevit prope Bispinghof requievit.
MCCCLXXXIII in profesto Clementis pape et martiris.”

This fire seems to have destroyed the most important features of S. Ludger's church; for if we may ascribe to it all the later transformations and changes the church has undergone, it must have disorganized the four divisions of the cupola building, the spire of the middle tower, the two west towers, the vaulting of the aisles, and perhaps also the apses to such an extent that little of them was left remaining. Unfortunately the greater part has received no corresponding restoration. Winter being at hand, and affording bad prospects for building, only that which the exigencies of the moment required seems to have been restored, and that as quickly as possible, and as the restoration had been made, so it remained.

Unfortunately the interior thus received a very insufficient restoration. The towers and exterior portions, on the contrary, with which there was no such necessity for haste, could be taken in hand by degrees as time served. The vaulting of the aisles came now to be much simplified; over the space formerly occupied by two divisions of vaulting, only one was stretched between long cross-ribs, and the supports, the former middle columns, fell of themselves. The middle vaulting which was still preserved, was now with the new ones in the aisles covered by a high saddle-roof, as was the style of Gothic hall-shaped churches, and as this stretched across the under work of the two west towers as a simple vaulting, there was never any further idea of building it again. The middle tower was more carefully considered, for it received a further elevation of two stories in brilliant late Gothic style, each story closed by a gallery surmounted with finials, and lighted by very richly ornamented windows; the under story was also enriched by statues of saints, and the upper by grotesque water-spouts. If the undermost story, that is the third of the range, in like manner was built after the fire, the loftiest one, judging from its *dos-d'âne* and other forms, may have been built some years later, and crowned at the same time with a pyramidal point. This was by another baptismal fire, which visited S. Ludger's church, thrown down, and, probably to the advantage of the tower, was never replaced. The termination of the tower by a gallery has such a free and agreeable effect, that every stranger travelling towards the town by railway from Hamm, is struck with admiration at the sight of S. Ludger's tower, which is the first building that comes to view. In order that the two old stories of the tower should be able to bear the weight of the new ones, the four round supporting arches on which they rested were strengthened by as many more pointed arches of brick-work. That these substructions did not, as has been asserted, belong to the Romanesque building, is proved by the material. They consist, like the cupola, only of brick, which, after a long interruption, was used again in this country, at the end of the fourteenth century, and remains still a very favourite material for building.

The eastern pillars against the wall were also strengthened the

weight of two stories ; not so, however, the eastern pair of pillars in the body of the church, on which the tower really rests ; they have, nevertheless, only the same strength as the other pillars, which support the ceiling only. On account of the superincumbent weight, therefore, the detached pair of pillars supporting the western half of the tower have visibly sunk or declined from the perpendicular.

To a later restoration, necessitated also by a fire, is to be ascribed the enlargement of the windows in the transept, and in the west wall, with their cumbrous ornamentation, which is not at all in keeping with the details of the more ancient building.

Perhaps the restoration had been only slightly performed, under the idea of its being superseded by a totally new building, and this conclusion may be drawn from the circumstance of the choir having been entirely rebuilt, and its consequent want of harmony with the body of the church. The ground-plan of the choir is a tolerably long rectangle, which widening, closes with seven sides of a decagon. Its vaulting consists of a rich ornamental ribbing of net-like form. The windows have brilliant late Gothic crests, six crockets, arranged in pairs meeting at the middle point. This elegant choir possesses a very choice enrichment in the many statues that rest on brackets against the wall, amongst them a Madonna, and a S. Ludger, with the model of the church, a work of great beauty, the countenances of noble expression, the proportions harmonious, the draping rich but well defined. The exterior of the choir makes a very picturesque impression from the fine treatment of the buttresses, combining strength with ornament ; their pinnacles are surmounted by a finial opening into a beautifully formed flower. A restoration undertaken in our days crowned the buttresses with three long finials, and united them together by means of a gallery.

At the corner of the choir and of the transepts, on each side, there is a little building of ornamental construction. The southern one, formerly a chapter-house, serves now as a vestry and organ-room : the northern one, which was the former vestry, now contains church furniture and vessels. From the building, a winding staircase, at the corner of the transept and choir, leads up to the vaulting, and the middle tower. These united choir buildings, according to their rich style of treatment, must have been built at the earliest in the first ten years of the fifteenth century.

4. *Statuary and decorative work.*—To return to the statues of the choir, they bear most favourable testimony to the excellence of sculptural art in the first half of the seventeenth century, to which they belong, and can only be rivalled during eighty entire years of the same century, by some works in the cathedral, probably by the same master, and by some statuary in the churches of Bevergern and Gravenhorst. For, if we except the truthful and yet grandly conceived works of Münster's Gröniger, we must, in the above-named statues, recognise the greatest performance in sculpture which modern times have produced in and around Münster. Dignity, ideality, beauty, and expression all combine to make them nearly perfect.

Of other church antiquities, of which the canonical foundation must

have possessed many, beautiful in form and costly in material, only a few have come down to us. The rich embroideries and crosses are sold, or replaced by inferior work: only one cup of the year 1502, of which the foot bears the inscription, *Bernardi Mumen decani sancti Ludgeri, canonici Ultrajectensis*, has, on account of the singular form of the foot, of which the sides are turned inwards, been preserved. The stone font may also belong to the first decade of the sixteenth century; it is exactly of equal height and breadth, and furnished with a foot, stem, and octagon basin, in the form of a goblet; the foot is square, the stem bulged. And on the basin are represented scenes from the life of our LORD and S. Ludger, and bearing reference also in part to Baptism. Among them are S. Ludger with the church, Adam and Eve, the Baptism of our LORD in Jordan, angels with the instruments of our LORD's Passion, and others too much injured to be distinguishable. These reliefs are as poor in style as the decorative architecture of the period in which they were executed. The drapery of the figures is hard, the expression of the faces full of mannerism, a character belonging especially to the taste of that time, and which renders its works of art of little value.

The stalls in the choir may be looked upon as of fifty years later date than the font, for in shape and in some of the carved figures they recall the old Gothic conception, but in the Arabesque, in the allegorical forms, in the busts, and in the decorations they already pay their tribute to the newer school of art. The new Renaissance style, whether direct from Italy or from France, generally united the ornamentation with the given forms in such wise as to make it by degrees independent of the solid part of the work. The inner side of the backs of the choir seats displays the figure of S. Ludger, with the church, the other side the holy Virgin and Child, conceived in a style which for that period must be considered to have great breadth.

S. Ludger's church has in very recent times undergone a thorough restoration, with most advantageous effect, especially as regards the interior. We have already spoken at length of the architectural restoration. The choir was restored according to the plans of Kallenbach. The painting of the body of the church, more to be commended for its drawing than for its colour, was done by Büchtemann, that of the choir by the decorative painter Wewering.

The side altars were restored by Prany, and furnished with pictures by Görke and Welsch. A crucifixion with the holy Mother and S. John is the work of the sculptor Wörmann. A pieta as well as the figures on the towers were erected by Allard. The pictures on glass in the body of the church, more admired for their figures than their decorative pattern, are by Hegemann, and the glass painting of the choir, excellent in part, by Böhm of Munich. The plan for the new restoration was drawn out by Hertel.

A graceful acknowledgment must be rendered for the care and foresight with which the diggings and researches for the restoration were conducted by the clergyman of the parish. Important remains of the earlier building were discovered, and surprising light thrown upon the

original architectural plan. An especial fact was also brought forth, namely, that the ground of the church contained three rows of coffins piled upon each other, as if formerly not only the lordly founders, but also the parishioners themselves, were buried in the church; finally, the old apse of the choir held a grave of which the vaulting was supported by iron cramps, but the hollow filled with water. (If the restoration of every church were conducted with as much care, more profit would have accrued to the history of art than has hitherto been the case.)

5. *The Bells.*—The peal of bells of the church of S. Ludger is the most costly treasure that it has preserved from ancient times, and its beautiful effect is mainly attributable to the circumstance of the belfry in the last story but one of the tower being strongly vaulted over. The small bell, dating from the year 1464, bears round its neck the inscription, “Jhesus, Maria, Johannes, Sanctus Ludgerus, Volker me fecit mccccxliiii.” This bell-founder Volker appears to have lived in Münster, for his works have radiated from that point towards every side of the country, eastward as far as Vellern, westward as far as Alstätte. They seem however not to have possessed any particular artistic value; for the few remaining specimens cannot compare in tone and beauty to other works of that period.

The three larger bells, which are some ten years younger, have from the tone, and form, and harmonious union obtained a degree of admiration to which no other bells in the neighbourhood, except of Billerbeck, Recklinghausen, Wessum, and Epe, can make any pretension. Well outlined rings are carried round the under rim, several others formed of crests of flowers and rows of beads surround the neck, making at the same time a framework to the inscription. Between the words of the inscription are lilies, or roses and impressions of coins; the skirt of the bell on the contrary, in order that its harmony may be in no way obstructed, is entirely free from ornament. Whether the coinage impressions had any special significance cannot be ascertained in the absence of contemporary testimony. The impressions appear to have been made capriciously with any pieces of money that might have been in the pocket at the time, with the mintage of Münster as well as that of Osnabrück and Saxony, with money of the period as well as of a hundred years earlier. The inscriptions begin with a cross, the words are partly in Gothic capitals, but as a rule they run in elegant small letters.

The inscription of the largest is as follows:

“Mi nomen Marie convoco clericos et christi populum,
terrifico feros bombo concrepitans aereo daemones.
Anno domini MDVII.”

The inscription of the second:

“Ludgerus dicor sonitu pia congreco corda
Mitigo vim tonitrus tristem denuncio luctum.
Volter Westerhues me fecit anno domini MDVII.”

The third says:

“Ad sacra cogo pios fugo daemones aere sonaci.
Catharina vocor. Wolter fudit me anno domini MDVII.”

All three bells were cast in 1507, by Wolter Westerhues, who compared with the bell-founders of any period, stands at the very summit of his art. If Wolter has not cast such heavy bells as the famous *Gloriosa* Gerhard de Wou of Campen, still his works rival those of his contemporaries in purity of tone, in melody of accord, in beauty of form and ornamentation, in elegance of casting, and perhaps also in number. The town of Münster may justly call this artist, whose works may be traced from 1499 to 1526, its own; for although his works are not confined to Münster and its neighbourhood, yet he undoubtedly lived at Münster and as a Münster citizen.

According to a document of the year 1526 the rent accruing from a house of the Rothenburg, which stands near the house of Wolter Klockgeyer (bell-caster) was obtained, and according to a later document of August 19th, 1547, awarded to the Antoni-Vicarage of Saint Lambert. Wolter, therefore, lived on the Rothenburg, and if he died in 1526, his house and foundry for above twenty years afterwards were held in such lively remembrance that the later document would, by referring to the habitation of Wolter Klockgeyer, point out more clearly the place to which the rent related; the circumstance, however, of the bell-founder Wolter's house being named so late as 1546 may be accounted for on the supposition that the foundry still flourished after his death. Indeed until the year 1539 (1639?) a succession of bells were cast, with the master's name omitted, but perfectly resembling those of Wolter in tone, outward form, and construction of the ribs, so that probably he confided the secret of his art to another—a son or pupil. These later bells are of the middle, generally of the smaller size; they display lilies between the words, and observe a peculiar silence as to the name of the founder; hence they may be judged to originate from a former master, since during this interval no other bell-founder is to be pointed out, to whom there are any grounds for ascribing them.

THE HANGINGS OF THE CIBORIUM OF THE ALTAR.

(*TETRAVELA, TRIA VELA, VELA LATERALIA.*)

By Dr. Fr. Bock. Translated from the "Organ für Christliche Kunst."

THE decoration of churches in the earlier part of the middle ages, when textile fabrics were preferably employed, differs from that of the two last centuries, chiefly because, in the former period, a number of costly hangings were applied to cover and veil various parts of the altar and choir, as well as some of the objects used, which were calculated to contribute to the solemnity of Divine Worship, and to a devout frame of mind in the congregation; whereas, on the contrary, from the beginning of the Renaissance period the many *vela*, with other decorative fabrics, fell into disuse, in order that the eyes of the believer might penetrate into the

innermost sanctuary. From this time not only from the detached high altars were by degrees laid aside the hangings, which had separated the most holy altar from the narrow presbytery, but in the last centuries were discontinued also by degrees the hangings of the side altars, which had served to avert the wandering glances of the congregation assembled at the altar in the middle of the church. As there has been in recent times a more or less successful endeavour to restore to the altars of the churches the dignified and imposing feature of the early Christian ciborium, and as the primary object of the ciborium was carried out by means of its stuff hangings, a closer examination of these "tetravela," as the ancient biographer of the Popes calls them, will not be without interest.

First, a few leading remarks must be made on the form of the ciborium altars. By *κιβώριον*, of which the etymology and original meaning are variously rendered by the archaeologists of recent times,¹ is understood the detached canopy of the altar, supported on four columns, and from which hung a vessel of costly material, containing the Sacred Elements used especially for the Communion of the Sick. This ciborium, besides having a symbolical meaning, was intended to shield the Holy Sacrifice and the mensa from the falling dust, or any other possible impurity.

Already, from a very early period of ecclesiastical art, this erection over the Holy Sacrifice had been in use, and fashioned variously, according to the prevailing style of the time. The roof of the ciborium altar reposed, as already mentioned, on four columns, standing round the altar, at a short distance from its corners; and their richly decorated capitals and shafts were often moulded in metal. In the early period of Christian art, when it still clung to the classical forms of antiquity, these columns were simply united by architraves, and covered by a rather flat ceiling, generally finished by four pediments. In this case the horizontal band of the architrave served often as a support for the tapers, which on festivals were sometimes used in great numbers, to illuminate the upper part of the altar. The most ancient ciborium altars still preserved in this form are in the churches of S. Clemente and S. Giorgio in Velabro, at Rome, also at S. Mark's, Venice, at S. Ambrose's, in Milan, at the cathedral of the ancient Patriarchate of Aquileia, in Friuli, and in the cathedral church of Parenzo, in Istria.

These, as well as most of the ciborium altars from the earliest Christian times until about the twelfth century, were furnished between the four columns with full curtains, which closed in the detached altar-table on its four sides. These tetravela, as Anastasius always calls them, were fastened under the architrave of the flat-roofed ciborium

¹ According to the almost unanimous agreement of the best lexicographers, it describes in its original and classical meaning the seed-sheaths of the Egyptian plant *κολοκασία*, a sort of nymphaea, concealing, each in a separate sheath, the esculent seed, which was known under the name *κύαμος Αιγυπτιακός*, (cf. Theophr. h. pl. 44, 10; Strabo, 17, p. 1157.) The ecclesiastical signification given above may certainly be derived from this, although a little strained. Exactly the same is described by *κιβώριον*, which is not unfrequently met with in the most ancient liturgists with this signification.

altars; if the ceiling were arched, (round or pointed,) the *tetravela* were fastened to iron rings run upon a rod fixed between the columns, and so could be drawn backwards and forwards at pleasure. The remains of such rings or similar arrangement are still to be seen underneath the architrave of many of the above-named ciborium altars. In many of the churches are also preserved some of the iron rods from which the hangings were suspended, the especial object of which must be further explained.

Both sides of the altar were draped with *vela*, consisting as a rule of large square curtains, which were never drawn aside during the celebration of the ceremonies of the Holy Sacrifice; but the hangings at the front and back of the altar, as many old pictures represent, were generally divided in two, like long window curtains, and could be folded together below and fastened to the columns, in order to afford a view of the altar-table and the officiating priest.

The division of the hangings at the back of the ciborium altar was necessary in the earlier centuries after the concession of free Christian worship, it having been an ancient usage of the Church, which was for a long time afterwards maintained, that at the celebration of the Holy Mysteries, the bishop, rising from his cathedra in the apse, should approach the back of the altar and turn his face to the congregation. The four draperies of the ancient ciborium explain further that a literal interpretation was to be given to the words of the priest's prayer, "*Introibo ad altare Dei*," now pronounced on the altar steps, but which before the tenth century he repeated beyond the bounds of the ciborium and its *vela*; and in like manner the *oratio veli* of the Latins, "*Aufer a nobis, Domine, iniquitates nostras, ut ad Sancta Sanctorum puris mereamur mentibus introire*," was to be literally understood. In the remaining liturgies of the most ancient Churches is often to be found a similar so-called *oratio veli*, or *velaminis*,—that is to say, a prayer, which the priest said after he had finished the introductory prayers of the holy Mass, on the outer side of the veiled altar, and was on the point of quitting the apse to enter the Sancta Sanctorum, of which the curtains at the front and back were drawn aside by the assistants, so that the Most Holy should be visible to the congregation.¹

During the secret portion of the ceremonies of the Holy Sacrifice, therefore, from the Sanctus to the Communion, the *tetravela* were closed, so that then the priest was entirely withdrawn from the view of the congregation. In order, however, to give notice how far the ceremonies had proceeded, it was the usage of the ministering priest, at certain leading portions of the holy mass, to make a signal with a little handbell, a custom which has survived the disuse of the *tetravela* for many centuries, until the present time.

¹ Such an *oratio veli* is to be found, for example, in the Liturgy of S. James, (printed in Binterim's "*Kathol. Denkwürdigkeiten*," vol. iv., s. 148—212; and the prayer in question on the same page, 176 ff.,) and in the Liturgy of S. Gregory. Also the altar prayer at present in use, which begins, "*Aufer a nobis*," &c., is (as above remarked) to be considered as such an *oratio veli* belonging to the most ancient Latin liturgies.

For want of any textile remains of *tetravela* before the tenth century, we will cast a glance over the notices we have been able to glean from the ecclesiastical writers of those far-off times, some of whom not only make mention of the hangings of the ciborium altar, but describe them closely. The first of these is the Byzantine court poet, Paulus Silentarius, in his description of the magnificent temple to Divine Wisdom built by Justinian in Constantinople. In these descriptions the eloquent Byzantine speaks with some detail of the richness of the quadruple hangings, embroidered in gold and silk, which veiled the ciborium of the most renowned church of the East. Further, Anastasius Bibliothecarius also relates that the Emperor Justinian, under the popedom of John II., (532—533,) presented the basilica of S. Peter's at Rome with four silk curtains, embroidered in gold. Two pairs of quadruple hangings of red and white were also made, as a present from Pope Sergius I., (687—701.) The circumstance is thus related: "*Fecit in circuitu altaris basilicæ suprascriptæ tetravela octo, quatuor ex albis et quatuor ex coccino.*"

The notices of our authorities respecting the hangings of the *Propitiatorium* increase in number, however, from the eighth century, and especially towards the latter part of it in the days of the great Pope Leo III. (795—816), who, as already remarked elsewhere, did more during his long Pontificate for the embellishment of the Roman Church than all his immediate predecessors together. As it is not possible, however, within the narrow limits of this sketch to describe more particularly the various costly *tetravela* presented by him to the churches, as mentioned in his life, it will be sufficient here to notice only the most remarkable.

To the basilica of the holy Apostle Peter, the said Pope presented four costly-wrought *vela* for draping the ciborium altar: consisting of a reddish pure-dyed purple stuff set with small round ornaments in gold thread. These circles, which our author here calls *orbiculi*, and often in other passages *scutellæ*, displayed various pictured representations in embroidery or woven work, and were surrounded by small stars also of gold stuff. In the middle of the draperies large crosses were wrought of the same gold web, richly strewn with pearl embroidery; these crosses could, however, be separated from the draperies, and were only used on feast days to increase their splendour. The same holy Pope caused yet other costly hangings to be prepared for this same ciborium altar, described by our author under the name of *paschatiles*, probably because, on account of their white colour and their costliness, they were more especially made use of at the Easter festival. The fashion of these was nearly the same as those already named: but in these, besides the square and round ornaments of gold stuff, there were woven or embroidered roses; they had also a border round them of the same gold thread. Finally the same church received from Leo III. other less costly *tetravela*, marked through with tigers in gold thread and bordered with dark violet purple stuff. From such patterns drawn from natural history is probably to be traced that style of ornamentation which we meet with constantly in the tapestry work of the tenth and eleventh centuries, and which consists of large or

regularly-formed polygons, in the middle of which are Greek crosses or conventional animals, united to each other either directly or by means of smaller circles.¹

From these notices of Anastasius, which, as before remarked, might be greatly multiplied, it can be sufficiently seen what rich materials and what a profusion of gold-worked figured representation were lavished on the hangings of these detached ciborium altars from the seventh to the ninth century.

The opening and closing of the hangings at the back and front of the altar, where, as above mentioned, they consisted of two parts, could be performed in three ways: either there were ornamented metal hooks, which held the half of the curtains fast,² or they were simply folded round the column,³ or lastly, the lower halves of the vela themselves, especially when of less rich material and costly ornamentation, were lightly knitted together, so that an opening was left in the upper part. This latter mode of opening is often seen in the frontispieces of the richly-adorned New Testaments before the tenth century. Generally at the beginning of each Gospel the Evangelist, whose name it bears, is represented under a baldachin, which is draped with curtains like the ciborium altars.⁴

We have hitherto referred to the *Liber Pontificalis* of Anastasius Bibliothecarius on the form and decorations of the ciborium altars with their four draperies, as made use of commonly in Italian dioceses. The English archæologist and liturgicist, Canon Dr. Rock, has in his excellent, often-cited work, drawn attention to the appearance and intention of the Ciborium in Anglo-Saxon times. He gives also some illustrations of such Anglo-Saxon ciborium altars, which possess the four columns, the vaulted ceiling, and the four draperies. Our author also publishes a remarkable form of benediction from the old Anglo-Saxon liturgies for the consecration of such ciborium altars, with all the portions appertaining to them, among which the hangings, accordingly the *tetravela*, are named. This prayer runs thus:

“*Prefacio ciborii id est umbraculi altaris.—Omnipotens sempiterne Deus, quæsumus ineffabilem clementiam tuam, ut hoc tegumen venerandi altaris tui in quo unigenitus Filius Tuus Dominus noster IHS XPS, qui est propitiatio pro peccatis nostris, fidelium manibus jugiter immolatur, et sub quo sanctorum tuorum corpora reconduuntur, quæ veraciter fuerunt arca testamenti—*

¹ See the copy of such a material with a pattern of lions on it in Vol. I. of the “*Kirchlichen Gewänder*,” chap. i., table iv., as well as of another in the same book, “*cum crucibus et periclysi de chrysoclaro*,” table ix. chap. ii.

² Such a method of fastening is to be seen in a picture in the *Dictionnaire raisonné du mobilier français* par Viollet-le-Duc, page 271, fig. i.

³ This method of opening is to be seen on the upper part of that rare ivory holy water vessel of the days of Otho III., which is preserved in the minster of Aix-la-Chapelle. (See our work: “*Die Pfalzcapelle Karl's des Grossen und ihre Kunstschatzk.*” Vol. i. s. 63, fig. xxix.)

⁴ Mattieu in his “*Livre de prières, illustré à l'aide des ornements des manuscrits du moyen âge*,” a book richly illustrated in the style of ancient miniature painting, represents on the title-page, before the *Prières pendant la Sainte Messe*, such a baldachin, with curtains looped up in a knot, under which Pope Gregory the Great is sitting.

cum omnibus ornamentis ad ipsam umbraculum pertinentibus, vel ab illo dependentibus aut eidem subpositis, tua celesti benedictione perfundere digneris."

In many churches at the present time ciborium altars are yet to be found with their four columns and their primitive ceiling, dating before the tenth century; though on obvious grounds neither round the ancient ciboriums themselves, nor generally elsewhere, have the hangings been preserved. In order to present to the reader's mind a clear picture of the manner in which the old ciboriums were arranged and the *tetravela* fixed to them, we will at a future time give as faithful a description as we are able of the ancient and admirable ciborium which has remained in its original place until the present time in the famous basilica of S. Ambrose at Milan.¹ The side hangings are closed for the reason given above, whilst the back and front hangings are divided with an opening in the manner of window curtains.

It would be difficult to pronounce with certainty when these hangings, with the baldachin supported on four columns, fell into disuse in the Latin Church. Thiers is of opinion that they have been discontinued since the thirteenth century, which certainly may be the case in some places. It is however clear that they were not laid aside at the same time in all countries of the Christian west, and not even in all dioceses of the same country; but the use of them in one country still lasted, whilst in another they had already been given up.² Nevertheless, time seems to have brought about some changes everywhere in the ancient arrangement and veiling of the altar when the feast of Corpus Christi was introduced first at Lüttich, and thence found entrance into many districts.

When for instance in many churches the old ciborium altar with its roofing was retained, the front curtain, and generally the one also at the back, were disused, so that a free view of the altar was at all times obtained. As soon, however, as this new arrangement was carried out, the ciborium altar and its *tetravela*, dating from Christian antiquity, lost much of its significance, and soon the further retention of the vaulted canopy became a matter of question. The reasons alleged why the setting aside of the ciborium altars was desirable, (and which we shall give more in detail in our next paper,) referred chiefly to the upper vaulting, as an inconvenience and an obstruction; therefore, in the twelfth and thirteenth centuries, the changes made in the old ciborium were generally the removal of the four columns, and the three curtains between them hung on iron rods. After the vaulted baldachin had once fallen into disuse, the number of the columns was increased to six, which fell further back, and at a greater distance from each

¹ We take this description from the now scarce work "*Monumenti sacri e profani dell' imperiale e reale basilica di Sant' Ambrogio in Milano rappresentati e descritti dal Dottore Giulio Ferrario, Milano, mdcccxix.*" Whether the shafts of the columns there represented are the original we cannot pretend to decide. We have ventured to add the description of the curtains and their ornamentation judged of by analogy with other material of the same period.

² How reluctantly the ancient form of ciborium was relinquished even in the Renaissance period is shown by those colossal canopied altar ornaments, which were not wrought, like the ancient ciborium as an architectural vaulting over the altar, but were placed on the altar table itself.

other; so that this enclosure, provided with large curtains between the columns, appeared like a smaller choir within the choir, open in front to face the congregation. The regular square form was often preserved, even when the number of columns was increased to six, three on each side; later, however, it more frequently formed the portion of a regular polygon, concentric with the boundary wall of the choir, so that round the altar there was a similar passage to that which in the thirteenth and fourteenth centuries was introduced in large cathedrals,—for example, in that of Cologne, by means of architectural breast-high walls. The columns themselves were decorated above the capitals with statues of angels, in copper or bronze, bearing either the instruments of our Lord's Passion, (*instrumenta Dominicæ Passionis*,) or the vessels for the Holy Sacrament, (*instrumenta SS. Sacrificii*,) or else the candlesticks and wax tapers.

THE DESTRUCTION OF CHURCH ORNAMENTS IN LINCOLNSHIRE AT THE REFORMATION.

A Paper read before the Leicestershire Architectural and Archæological Society, at a Meeting held in the Town Library, Guild Hall, Leicester, 28th January, 1867. By THOMAS NORTH, Esq., Hon. Secretary.

[We have reprinted this interesting paper from the last published collected volume of the Reports and Papers of the Architectural Societies of York, Lincoln, Northampton, Bedford, Worcester, and Leicester.—ED.]

Few persons acquainted, even in a slight degree, with the variety and nature of the necessary furniture of an English parish church in Pre-Reformation times, and with the many fittings, vessels, and vestments essential to the performance of the public worship, or the occasional Offices of the Church, and the celebration of the Sacraments, can fail to be surprised that so few of those articles are now in existence to attest their former abundance and general use. This surprise, too, is enhanced by the knowledge that every parish church, and parish priest, then possessed all those absolutely necessary appliances of the rich ritual and complex ceremonial of the English Church in mediæval times. The difference between a rich church and a poor one, between a plain parish church and a wealthy cathedral or abbey, was more in degree than in kind. The one possessed, perhaps, one article of each kind of requisite for the altar or the offices, made, sometimes, of comparatively common and inexpensive material, the other (proud of its rich plate of the most costly and gorgeous description, elaborated with all the skill—then so great—of the goldsmith, and encrusted with precious stones,) possessed many specimens of each, specially appropriate by difference in colour, in richness, and in symbolism of decoration, for the various festivals, fasts, and seasons of the Church's year,—each

article by its value and beauty bearing the impress of the wealth of the church or community to which it belonged, or of the charity, liberality, or affection, of some who worshipped before its altar, or died clothed in the habit of its order. And so as to vestments: whilst the rich abbey or cathedral church possessed vestments which for number, for beauty and splendour, and for costliness in a mere pecuniary, as well as in the higher artistic sense, must excite our wonder even in reading a bare enumeration of them in the lists now extant, and the possession of which presented an aspect of the times both striking and significant, so every ordinary parish church possessed, in sufficient number for all the services, the same kind of vestments, though sometimes made of less expensive materials, and decorated with less costly liberality and profusion. The same may be said of other accessories of the mediæval church, such as—to name a few of the more prominent—the stone high altar, the holy rood, with its accompanying figures of S. Mary and S. John, the patron saint of the church, and the Easter sepulchre. These were essentials in all churches. The figures, undoubtedly, varied much in richness, in beauty of execution, and in ornamentation; and the last-mentioned Easter-tide appendage, though sometimes an elaborate architectural feature in the choir, was more frequently a temporary erection susceptible of much or little artistic skill and decoration, according to the wealth of the church in which it was erected.

The truth of these remarks as to the universality of the use of the various well-known requisites of the Pre-Reformation Church in her services, offices, and ceremonies—and, therefore, of their existence in great profusion in this country previous to, and during the reign of Henry VIII. could be amply verified. That could be done by an appeal to various documents, ranging from a decree issued in the thirteenth century, setting forth the necessary furniture of a parish church, down to the valuable inventories made in the reigns of Henry VIII. and Edward VI., and terminating in the curious returns made by the churchwardens of each parish to the commissioners appointed by Queen Elizabeth to receive the same after she had sat several years on the English throne, some of which are fortunately still in existence. Knowing all this, it may well, we repeat, excite the surprise of any person not previously interested in the inquiry to find so few specimens of the ancient sacred vessels and vestments, and of the ordinary furniture of the Pre-Reformation Church, now in existence: and this again, especially, when it is remembered that they were articles hallowed by long use in the most solemn acts of public and private worship and sacramental ministrations. And, also, that although the great mass of the people discarded, in the sixteenth century, many of the doctrines and customs of the Romish Church, there were undoubtedly not a few who still openly or secretly adhered to them, and who would as a consequence, it might fairly be presumed, have preserved as precious relics of their long used, and still loved, services and liturgy some of their least expensive and more easily concealed requisites. To describe in detail the means adopted for their almost entire destruction would be a long, an interesting, but at the same time, to some extent,

an unnecessary labour. It is well known that when Henry VIII. began his war with the Papacy, the Religious Houses—first the smaller, then the greater—were dissolved. The rich plate belonging to these was swept into the King's exchequer and converted into money. The then cathedral church of this diocese—Lincoln—contributed in one year (1540) two thousand six hundred and twenty ounces of gold, four thousand two hundred and eighty-five ounces of silver, besides precious stones almost innumerable. Upon the accession of Edward VI., Injunctions were issued regarding the fittings and furniture of our churches. These were followed by Orders in Council and Commissions, the purports of which were, amongst other things, to command the removal of almost all the appliances of the Romish ritual and ceremonies from the churches, and to cause their destruction, or their conversion into money. How these were carried out in the parish in which we are now assembled I have shown elsewhere.¹ That the course then followed would lead to abuses and extravagances was to be expected. Edward VI. found it necessary to issue letters relative to the alienation and destruction of church goods by persons applying the proceeds to their own use. He appointed commissioners in each county to prevent the indiscriminate sale of vestments, plate, jewels, ornaments, bells from the steeples, and lead from the roofs of the churches. Although during the brief reign of Edward VI. the churches were to a great extent stripped of their rich plate and of the requisites for the altars and of the other essentials of the mediæval services and ceremonies, still there does not appear to have been that systematic destruction of them which we shall have to notice as taking place in the reign of Elizabeth; for upon the accession of Mary to the throne, very many of those articles were forthcoming, having either fallen into friendly hands or been preserved for various reasons by the persons who purchased them from the churchwardens in the previous reign. Do not infer that the churches regained a tithe of their ancient splendour during the reign of Mary,—the besom of destruction had been too busy for that,—but it is evident that we must look to a somewhat later date for that almost entire destruction of all the accessories of mediæval worship, a short notice of which will tend to remove any surprise which may be felt at the paucity of specimens now in existence. So soon as Elizabeth had strengthened her position by a cautious abstinence from hasty or precipitous measures which might have irritated the leaders of one or other of the two zealous parties of almost equal strength—the ardent Reformers and the bigoted Romanists—she and her Council gradually developed their plans for the reformation of the national Church, depending apparently upon the more moderate men of both parties for support and encouragement. Injunctions were issued very similar in form to those set forth in the first year of Edward VI., excepting, perhaps, that there was greater care taken not to give needless offence, by their phraseology, to the Romanists. Visitors were despatched through the country with these Injunctions, to whom the churchwardens in every parish were to de-

¹ See North's "*Chronicle of the Church of S. Martin, Leicester.*" Bell and Daldy.

liver "inventories of vestments, copes, and other ornaments, plate, books, especially Grayles, Couchers, Legenda, Processionals, Manuals, Hymnals, Portuesses (or Breviaries,) and such like appertaining to the church." We know those visitors were in this county inspecting our churches in the year 1559-60, and in, at least, one instance, (S. Martin's, Leicester,) we have documents showing with what result. (North's "Chronicle of S. Martin's Church, Leicester," p. 149.) The parishioners there, although carrying out the powers embodied in the Injunctions with regard to the destruction of the altar, the setting up of the Bible and Paraphrase of Erasmus in the church, the purchase of service books, &c., do not appear to have acted with any great display of alacrity in the destruction or sale of those appliances of the Romish ritual which they had provided during the reign of Mary. This was probably the case also in many other places. The Injunctions of the Queen were, however, soon strengthened and confirmed by others issued by many of the newly consecrated Protestant bishops. These led to a further destruction not only of the relics of the ceremonial of the mediæval Church, but also of much comely and graceful ornamentation and of much furniture which might well have been preserved, and that in some cases to an extent which obliged the Queen to take a similar step to that taken by her brother, Edward VI., in order to prevent if possible needful reformation from becoming licentious disorder. In a letter addressed by her to the commissioners for causes ecclesiastical, in 1560, she complains that "in sundry churches and chappels where divine service, as prayers, preaching, and ministration of the Sacraments be used, there is such negligence and lacke of convenient reverence used towards the comelye keeping and order of the said churches, and especially of the upper parte called the chauncels, that it breedeth no small offence and slander to see and consider on the one part the curiositie and costs bestowed by all sortes of men upon their private houses, and the other part the unclean or negligent order or spare keeping of the house of prayer by permitting open decayes and ruines of coveringes, walls, and wyndowes, and by appointing unmeet and unseemly tables, with fowle cloths for the communion of the Sacraments, and generally leavyng the place of prayers desolate of all cleynlyness and of meet ornaments for such a place, whereby it might be known a place provided for divine service." How far the Queen by her own example, and by this and other means, succeeded in stemming the reaction then set in against the undue exaltation of the externals of religion as carried out in the English Church in Pre-Reformation times, and in checking the spirit of greed, and the want of reverence for holy places and holy things, which then was forming so strange and strong a contrast to the liberality and simple—though it may be said, blind—faith of earlier times, is well known. We in this generation have felt fully, without forgetting for one moment the inestimable good accruing to us from the Reformation, that the reaction just referred to was too strong to be checked to any great extent at the time it set in. In a vast number of dilapidated and decaying churches we see its result; in an almost entire neglect of the use of "meet

ornaments" we trace its effect, and it is only within the last few years that the Church has awakened to an appreciation of the benefit likely to accrue to her members, and to an estimate of the dignity and beauty which will shine forth in the material fabric of our churches, and of the services performed therein, by a return to the wishes and intentions of Edward VI., Queen Elizabeth, and many of the men who were, under God, the promoters of the Reformation of our national Church.

The entire removal, however, from our parish churches of the objects referred to—"monuments of superstition," as they were termed—was still far from being complete. This could easily be shown from existing documents in which the gradual sale or destruction of them is noted as continuing for several years after Elizabeth had ascended the throne. In the eighth year of her reign (1566) we appear to approach the final sweep. In that year Returns were made by the churchwardens of each parish to certain Royal Commissioners of such articles of church furniture as had been in their possession in the reign of Queen Mary, but which were then considered to be superstitious or unnecessary. Fortunately for our present purpose, many of these returns, made from the neighbouring county of Lincoln, are still in existence, and have been recently transcribed and edited by Mr. Edward Peacock, F.S.A.¹ A glance at these will show the procedure adopted throughout the country, and will also in many ways illumine the special page of the history of the Reformation which we opened at the commencement of these notes. In the first place, I may say there are only a few notices of some of the ornaments or fittings of the altar—essentials to the performance of the Offices, or celebration of the sacraments in the previous reign; most of the valuable plate having, as already said, been previously sold. The Return from Alford says: "Itm the Sensors and crwetes" (i.e., the small vessels for holding the water and the wine previous to their mixture in the chalice) "and such like trash—was sold by the said churchward and defacid." At Aswardby, the "crewett" was "cruste in peces and sold to a plu'mer for sawdar." The parishioners of Boothby Pagnall broke their "crewetes" and sold them "to a brazier at Grantha' faire anno dni 1563." The chrismatory for holding the sacred oils used at Baptism and in Extreme Unction belonging to Aswardby was "sold to a tincker but yt was first broken in peces." That belonging to Hawerby was sold to the parson there, who exchanged that and a handbell for a brazen mortar, and the people of Harlaxton parted with theirs for twopence to a man who made a standish thereof for his boy "as he saith." The pix, which had been employed as a vessel of deposit for the host reserved on or over the high altar, is mentioned once or twice; for instance, the Return from Bonby says: "Itm. a pix—defacid and broken in peces, and therof is made a salt celler for salt." That from Markby shows that the pix was converted into "a paire of balance." The churchwardens of Broughton defaced their two pixes and gave them away "vnto a

¹ "Church Furniture." J. Camden Hotten.

child to plaie w'thall," and the people of Branston sold their "cover-
ing of the pix (i.e., a veil,) to John Storr, and his wief occupieth yt
in wiping her eies." The sacring bell (used to call attention to cer-
tain portions in the Office of the Mass,) belonging to Burton Coggles,
got into the possession of Wm. Eland who "hong it by his horse eare
a longe tyme but nowe yt is broken." Thomas Carter, residing at
Hacconby, appropriated the one once used in his parish church to a
similar purpose. Austin Earle, of Hough, appended one there "about
a calues neck;" and the sacring bell belonging to the parish of Lenton
passed into the possession of Mr. Edmond Haselwood, who "had
and vsed it in his house (as he said) to call worck-folke to dinner."
The chalice had in almost all cases given place to the communion
cup. We find, however, the chalice remaining at Epworth and at
Somerby; at Grantham two chalices were sold, and they "bought
wyth the pryce therof a silver pott p'cell Gylt and an Ewer of sylver
for the mynistracion of the holye and most sacred supper of oure
lorde Jhesus Crist called the holye comunyon." The pax is rarely
mentioned, and in those cases as defaced. These references to the
appurtenances of the Office of the Mass remind us of the custom in
the Pre-Reformation Church of giving the Holy Bread or Eulogia as a
kind of symbol of the Holy Eucharist. This custom is pointed to
in two cases: the "hally bred skeppe" belonging to Gonerby was
sold to Mr. Allen, "and he makethe baskett to carrie ffshe in;" and
the "hallie brede box" belonging to Haither is mentioned as being
broken in pieces.

Passing from these articles, which are rarely mentioned, and had
almost entirely disappeared when these Returns were made, and
whose final destruction appears to have been accelerated thereby,
we will look at the fate of those other accessories of the mediæval
Church, to which reference has already been made; the stone altar,
the holy rood with its accompanying figures, the image of the patron
saint of the church, the Easter sepulchre, the vestments of the
clergy, with a word or two upon the Office books, as exemplified in
the documents before us. The altar used in the church before the
Reformation was, I need scarcely remind you, a stone one, and
therefore not moveable. The altar stone was the large unbroken
slab placed upon its top—unbroken, to symbolize the unity of the
church. This altar stone generally bore upon it five crosses marked
previous to its consecration; and within a cavity in it, or under it,
were usually placed some relics of a saint or a consecrated wafer—
more than a symbol to the churchman of mediæval times of the
Body of our Lord. When the doctrine of transubstantiation was
rejected by the Church of England the stone altars were ordered to
be destroyed, and moveable tables of wood to be used in the liturgy.
How thoroughly this was done is shown by the very few stone altars
now standing in their original places, and also by the very few altar
stones which have been discovered appropriated to other uses. The
Returns from Lincolnshire are very explicit in the information given
as to the fate of the altar stone in each church; its destruction was
clearly considered a matter of importance by the commissioners. One

very common way of disposing of the altar stone was, after breaking or defacing it, to use it as paving stone in the church. A careful examination of the floor of a church will sometimes now reward the ecclesiologist with the discovery of a piece or pieces of the altar stone from the high or side altars, easily recognisable by the consecration crosses. Thus, the churchwardens of Ashby-juxta-Sleaford say—"Itm ōr altar-stones—brokne and pavid in ōr churche, Aō quitō Elizabethhe." Very many others tell the same tale. The people of Bardney, however, say—"Itm ij alter stones—laid down in the churche vnbroken." It would be well if these documents recorded no worse desecration than this of the altar stone. We find men putting it to what they termed "prophane vse," such as "bridges paving," like the churchwardens of Barkstone, of Bitchfield, and of Croxby; the repairing of private houses, as was the case at Braceby; the mending of the highways, like the men of Bradley. Again, we find altar stones put to more "prophane vse" still. Thus the churchwardens of Crosby say—"ij alter Stones:—One Mr. Sheffied haith made a sinck of it in his kitchine. . . ." Those of Horbling confess that their altar stones were broken and made into "troughes," others were made into a "cistern bottom," "set in a fire herthe," "lieth at Mr. Harr'gtns fier back." It is pleasant to turn from these descriptions to the note made by the people of Aslackby: "Itm one alter stone—laid upon a grave and so contineweth . . . ;" and more still to that entered by the churchwarden of Owmbly—"Itm one alter stone sold to Willm Thixton, and he caused yt to be laide on his grave when he departed." This custom of using the altar stones for grave stones is thus curiously illustrated in the Return from the parish of Haithorpe:—"Itm as for alter stones we had none in quene maries tyme, but certaine grave stonnes wch wee were faine to take up of o' church flower, and when the alters were taken downe we paved theim againe."

So little reverence being shown towards the altar stones, we can scarcely expect the minor fittings of the altar to meet a better fate. We find the altar-cloth occasionally converted into a cloth for the "Communion Table," but in most instances the churches appear to have lost their rich altar-cloths before the Returns were made. The corporas, or corporale—a piece of fine linen, or of richly embroidered material, spread on the altar during mass, belonging to Aswarby, was "cut in peces and purses made thereof." Respecting two used in the parish church of Branston, the following entry is made;—"Itm to Robert Bellamee ii corporax' sold this yere wherof his wief made of one a stomacher for her wench, and of th' other being ript she will make a purse." The stomacher was a fashionable part of female attire, and the churchwardens of Owmbly encouraged the vanity of the sex when truth compelled them to make this entry: "Itm. one pillowe wch laie on th altare geven to a maide to make her a stomacher of." Some of these appurtenances of the altar belonging to Baston were defaced and sold by the churchwardens on a Sunday. It was no uncommon thing at that time to transact business connected with the church on a Sunday. Thus, the accounts of the churchwardens of S. Martin's, Leicester, were given in and discussed at parish meetings

held within our Lady's choir in that church, on Palm Sunday, for several years about the time of which we are now speaking.

Next to the altar we find the rood-loft and its figures carefully sought and destroyed as "monuments of superstition,"—"ymages of papistry." The rood-loft, like the altar stone, was frequently put to "profane uses,"—made into "a bridge for his sheep to go over into his pasture," by Richard Longlandes, of Boothby Pagnall; into a "weaver's lomb," by certain men of Horbling. The churchwardens of Dimbleby, having destroyed their altar, very economically worked up their rood-loft into "a framde table for the coi'cants;" those of Ashby and Aswardly, wanting firewood, used their rood-lofts for that purpose. The figures upon the loft were of course destroyed—generally burnt, sometimes in the street, as it is recorded by the churchwardens of Woolsthorpe thus: "The roode marie and Johnne and all other images of papistrie and the rood-loft, burnt in the open strete, A°. 1564." The Easter sepulchres (in which the pix containing the Host and the crucifix from the high altar were placed during a portion of Holy week,) were quickly destroyed. Being usually of wood, and constructed annually when required, they are seldom mentioned in the Returns. That belonging to Ashby was broken and burnt in the second year of Elizabeth's reign, and of the one formerly at Durrington it is recorded that it was broken and sold to two men, "who have made a henne penne of it."

There are, of course, many entries having reference to the vestments of the clergy. Whatever may be the legal decision upon what is termed the vestment question, there can be little doubt as to the custom of the English Church within the county of Lincoln at the time the Returns were made. Most of the vestures in use in the Pre-Reformation Church are mentioned, some rarely, some frequently. We find the alb seldom noted: those belonging to Ashby, Aukborough, and Bitchfield, were made into surplices for the priests; at other places they were torn in pieces. The amice—a piece of fine linen or richer material worn over the shoulders, is rarely mentioned. By the Return from Thorpe we gather that one belonging to that church was "geven a waie to a poore woman, wch she made her child a sherte of." The chasuble—or as it is generally called in church inventories of this date, and so in these Returns, "the vestment,"—is frequently mentioned, but in almost every case as being defaced, cut up for use in the church, destroyed, or put to some "profane use." Thus, one vestment belonging to Alford was "sold and defacid;" one belonging to Ashby was "geven to the poore A°. iii. Regine Elizab'th;" two vestments, the property of the churchwardens of Aswardby, "were cut in peces yesterdaie and sold. . . and the' have put them to prophane v̄e;" the vestment of worsted, belonging to Denton, was "sold to willm grene vpon mu'daie last past 1566, and he haith cutt yt in peces and made him a dublett thereof;" more than one vestment was turned into bed-hangings; others were sold to a tailor; some were used up for "coverings for the pulpit;" others made into cushions; one belonging to Horbling was given to "Richard Colsonne, a scoller, and

he haith made a players cote therof in A^m p^mo Elizabeth." The notes in the Returns showing the vestment or chasuble as still remaining in four churches all indicate that its destruction or defacement was clearly contemplated and insisted on. The churchwardens of Gretford acknowledge to have still in their hands "two old vestmentes of bustion;" but as they also retained several other interdicted and then useless ornaments, there is no doubt they would be destroyed before the next Return shortly to be mentioned. The same may fairly be said of Gunby, where the pix, the pax, and the sepulchre were still in existence. One "old vestment" with cross cloth and banner cloths still remained at Laughton. The churchwardens of Stow say, "Itm one cope one albe and one vestment wch was lent to o^r churche by Johnne hirst . . . he haith defaced the same." Apparently not satisfied with this assertion, there is this order appended in another handwriting, "Let the churchwardes see yt defaced." And to mention the only other instance recorded of the chasuble remaining in the church, the wardens of Epworth, upon presenting their inventory including a vestment, promise "at o^r returne wee will put to p^rfane vse." In tracing the fate of the cope we arrive at a different result. We find, indeed, in many Returns no mention of this vesture, thus showing that none then existed or had recently existed in those parishes; in some Returns we find recorded that the cope had been made into communion cloths, in one that it had been transformed (like the chasuble at Denton) by two graceless fellows into doublets; but, perhaps, taking advantage of the directions in the advertisements issued in 1564 which ordered the use of the cope in cathedrals and collegiate churches, we find in about twenty churches that vesture still remaining. The churchwardens of Lenton gave the reason for retaining the cope thus: "Itm a cope wth all thother things according the ininctions remaineth in o^r p^rish church A^d dni 1565;" and the people of Lundonthorp say; "Itm one cope remayni^ge, in o^r said p^rishe, so that we haue no monument of supersticon now remayni^ge," thus clearly not including the cope among the monuments of superstition. From these facts we may fairly infer that the cope, and it only, of the Pre-Reformation vestures, lingered in some of the parish churches of Lincolnshire for some time even after these returns were made.

A few words must suffice to show the fate of the service books—the "papistical books;" "mass book with all the rest of the popishe books," as they are described. In most cases they are stated to be "defaced;" in two places (Aswarby and Horbling,) they were torn in pieces and sold "to put spice in." Those belonging to Durrington were burnt. "Mass bookes, legend bookes, and all other papisticall bookes and serymonyes" belonging to Grantham "were openlye burned at the Crosse called the markt Crosse." "All the anti-phoners masse bookes grales pies postises manuelles legendes hymn-alles" belonging to New Sleaford were burnt in the market-place.

Without at all entering into the questions upon ritual which are now so rife, and which it would be quite out of place to discuss in this room, there can, it is thought, be but one opinion as to the result of the measures adopted by the rulers in Church and State (not however in

CHURCH RESTORATIONS.

Cashel Cathedral, Ireland.—By the zeal of the present Dean, the modern cathedral of Cashel, an abortion of the last century, is being made as tolerable as circumstances allow of, by the insertion of a chorus cantorum, with chancel arch and parclooses of stone and marble, and of open sittings. The choral service has never been intermitted in this church, and will hereafter be said in due order. We hope, however, that the restoration, before it is confiscated, of the true cathedral of Cashel may not be an impossible dream.

S. John, Leeds.—Mr. Norman Shaw has been not unsuccessful in his restoration of this curious and picturesque church, built in the reign of Charles I. in a kind of flamboyant, with most elaborate Jacobean woodwork, including a vast chancel-screen stretching across the two equal gabled aisles of which the building is composed. The curious embossed plaister ceiling has been made good. The seats were regular but had doors. These have been taken away and converted into panelling for the chancel. The huge pulpit-board has been ingeniously converted into a font canopy. The reredos (of Salviati's mosaic) is effective in itself, but perhaps too *criard* with its amount of gold for the chiar-oscuro of the rest of the church. We are sorry that Mr. Shaw should have replaced the old reticulated altar window by a quasi-flamboyant one of his own design, so clever as an imitation that it is likely to deceive future archæologists.

Cartmel Priory, Lancashire, one of the minsters of the second class, which have happily been saved from ruin, has lately been very carefully restored by Mr. Paley. The plan is composed of a choir with aisles, lantern, and transept originally of early date, but with late alterations, and of a Perpendicular nave and aisles admirably fitted on, all of satisfactory height. The tower has the peculiarity of having its upper story placed lozengewise with the angles resting on the sides of the lower one. The choir retains its Third-Pointed stalls with very curious canopies and a high choir-screen of a mixed Renaissance and Gothic, erected during a restoration of the seventeenth century, at which period the church had almost been reduced to ruins. Since the deplorable destruction of the Wimborne choral arrangements, this specimen of the ecclesiology of the seventeenth century has a still greater value. A curious plaister ceiling of that period has unfortunately not been preserved. The choir clerestory was either never completed or cut down during the seventeenth century, and having been lately for practical reasons repaired with square lintels, presents a curious appearance. During the late restorations a quasi-triforium has been disengaged in the choir from the plaister and rubbish with which it was concealed. The elaborate high tomb in the south of the sanctuary calls loudly for restoration. The modern ritual fittings are not satisfactory, but they are unobtrusive; they comprise a stone pulpit, a stone reading-desk in the nave looking west, and open sittings. The reredos exhibits a series of figures of saints painted on panel by Lady Louisa Egerton.

NOTICES AND ANSWERS TO CORRESPONDENTS.

The first stones of two important college chapels have been laid during the last summer. That of the Surrey County School, Cranleigh, by Mr. Woodyer, will, when completed, be an apsidal building in Middle-Pointed of red brick. The school itself is in a style cleverly blending Tudor domestic with earlier detail. S. Nicholas college chapel, Lancing, by Mr. Slater and Mr. Carpenter, will be quite a minster in its character and size, upwards of two hundred feet long, with lofty campanile, ante-chapel, aisles to the body of the building, triforium, clerestory, groined roof, and apsidal sanctuary. The new hall of Lancing college, by the same architects, is very effective. We were particularly struck with the stone dormers carved with tracery of a rather flamboyant type.

An old subscriber to our journal writes in indignant remonstrance against a vandalism which he hears, on good authority, is about to be perpetrated in the close of Exeter cathedral. According to his statement, the house of one of the Chapter of Exeter needs rebuilding. Mr. Christian was applied to for a design. Upon this gentleman declining to alter his elevation from the Pointed style into a mere commonplace nondescript town house, the work is said to have been taken out of his hands and committed to those of an unprofessional person. Unless this can be explained or contradicted, we must express our deep regret that any cathedral dignitary has in these days so profound an ignorance of what is architecturally becoming in the close of a cathedral. The close of Exeter has already suffered grievously, and it is lamentable that any opportunity of improving it should be lost.

The Rev. George Rowe, honorary secretary of the Yorkshire Architectural Society, has completed a most useful and painstaking work in his Index to the first eight volumes of Reports and Papers read at the meetings of the Architectural Societies of Yorkshire, Lincolnshire, Northampton, Bedfordshire, Worcestershire, and Leicestershire, during the years 1850—1866, published at Lincoln, by Brookes and Vibert. There is a short analysis of each paper and a general Introduction. This Index will save many antiquaries a world of troublesome examination through many volumes. It is an eminently useful work; and deserves the support not only of the members of the allied societies, whose papers are thus analysed and indexed, but of all who take an interest in archaeological and ecclesiological inquiries.

We are glad to hear that the guardians of the church of S. Swithun, Cannon Street, are about to follow the good example set by such parishes as S. Edmund the King, Lombard Street, and S. Lawrence, Jewry, and to rearrange and restore it. Open seats are to be introduced. The famous "London Stone" (imbedded in the south wall of the church) will be preserved, and guarded by an iron railing.

We are delighted to see that the Dean of Westminster has joined those who, like ourselves, have always earnestly contended for the preservation of S. Margaret's, Westminster. We speak more at length on this subject in another part of our present number.

THE
ECCLESIOLOGIST.

“Surge igitur et fac: et erit Dominus tecum.”

No. CLXXXIX.—DECEMBER, 1868.

(NEW SERIES, NO. CLIII.)

TO OUR READERS.

It is with genuine regret that we make the announcement that the present number of the *Ecclesiologist* is the last, as the one published in the November of 1841 was the first. The reasons which have led us to terminate its existence are very simple—namely, the growing pre-occupations of those whose pens have for so long chiefly kept it alive. The continuance of the *Ecclesiologist* has been (to make an honest confession) in some respects a struggle from the first. It began, not as a periodical proper, but as the occasional fly-sheet of the (then) Cambridge Camden Society. As such it achieved so much success, that we gradually built it up into the shape which has for many years been familiar to our readers. But we never cared to launch it as a commercial speculation. Had we done so, one of two results would probably have ensued: either it would have rapidly collapsed, considering the temper of the age a quarter of a century ago, or it would have lived on under conditions very different from those which gave it birth. Our object has all along been propagandism—in the inoffensive sense of the term; and so we have gone on writing, and translating, and compiling, and publishing, for all who cared to read what we said, till we find ourselves twenty-seven years older than when we began, and at the head of twenty-nine volumes.

At this point we feel that the stress and obligation of other—though not alien—occupations, against which we have long been contending, have overmastered our bark; and the balance of duty, which up to this date leant to the continuance, has now shifted to the discontinuance of the *Ecclesiologist*. We have the satisfaction of retiring from the field victors. Our mission has from the first had an ecclesiastical and also an artistic side. Our ecclesiastical position has been that of sons of the Church of England, working out from the teachings alike of our own Communion and of the Church Catholic laws of Church arrangement and Church service. The principles which we enounced in days

when we were set upon as fanatics and incendiaries for their promulgation, have now made good their footing, not as the prescript rule of the Church of England—such a success would be next to impossible in these days of free inquiry—but as an acknowledged phase of the English Church, which one section gladly welcomes and another is compelled to submit to, and a large intermediate body accepts with more of liking than aversion. We write this deliberately, in face of the present unhappy conflict over certain special observances which the ignorant slang of the day has ticketed as “Ritualism.” However that controversy may end, on which we neither offer any surmise nor tender any preference, the great improvement in the general framework of worship, in which we have been permitted to take our part, will, we believe, not be reversed. The Judgment of the Privy Council of 1857 in *Liddell v. Westerton* substantially established the Catholic character of English worship.

We shall not insult our readers by recapitulating the successes of the school of art chiefly, but not exclusively, drawing its inspirations from the Middle Ages, which we have continuously vindicated. It may expect sharp conflicts in the coming time, but it will be the fault of its champions if it ever suffer a rout.

In our very early days—twenty-three years ago—two, and two only, of those who were foremost in our cause while it was yet struggling, unfortunately accepted service in another Communion. But of those who shared in our most intimate counsels, we have only to record the loss, by death, of Carpenter and Neale—names ever to be honoured and to be loved; while some who have for many years been among our most trusty friends only began to take a special interest in our organization after we had removed from Cambridge to London.

When we announce that the *Ecclesiologist* is to cease, we do not say that the Ecclesiological Society is to be dissolved. The Society has done much; it may still—if the opportunity should arise—do something more, to redeem the pledge which it gave when it assumed the daring motto

“*DONEC TEMPLA REFECEBIS.*”

THE CATHEDRALS OF TUSCANY.

ALMOST all the chief cathedrals and monasteries of Tuscany were raised in times when the social body was rent by civil war or local revolution; and in this remarkable fact we have an implied evidence how great must have been the ascendancy of the religious feeling amidst circumstances so unfavourable to that concentrating of capacities and means requisite for great monumental works! I may here glance at the history and actual conditions of the Tuscan cathedrals, considered in order of date, as they were successively founded.

First must be placed Pisa. That local church is said by tradition to have been founded by S. Peter, when he visited those shores after

his first sojourn at Rome; and on the site where now stands, about three miles from the city, the fine old basilica of S. Pietro in Grado, built in the ninth century, that Apostle is said to have celebrated Mass at an altar raised for his use—on which spot an oratory was dedicated to him by his successor, S. Clement. The first Bishop of this see, according to the same tradition, was S. Perinus, who had been baptized and consecrated for that office by S. Peter; but history preserves no name of any prelate undoubtedly appointed to the Pisan diocese, earlier than Gaudentius, a bishop who sat in the council, held at Rome, by Pope Melchiades, A.D. 313.

The eleventh century—especially the period between 1003 and 1089—was the heroic age of Pisa; though, up to the close of the century subsequent, we have no reliable contemporary records of her *fasti*, save a barbaric Latin poem, or rather metrical chronicle, edited by Muratori (Rer. It. Script. t. vi.) The first great success won by the Pisan fleet in the wars gallantly carried on by the rising Republic of this city against the Saracens, was in an encounter at the mouth of the Tiber, where the Pisans captured eighteen Moorish galleys laden with booty, the fruit of maraudings in the Roman provinces, A.D. 1003. In the year 1051 Sardinia and Corsica were finally rescued from Saracenic invaders, who had more than once descended upon, and long occupied these islands. But the greatest victory of the Pisan naval power was achieved, A.D. 1063, in the harbour of Palermo, and also against Saracens, after this Tuscan state had leagued with the Normans for the deliverance of Sicily from the common foe. Then were the *spolia opima* awarded to the combatants from the city on the Arno: who carried away the chains of the Palermitan harbour, and six vessels laden with objects of Oriental manufacture, silks, woven stuffs, spices, wrought gold, &c. It was on finding herself thus enriched through conquest, that Pisa determined to dedicate her treasures to the noblest purpose; and now was it “decreed with unanimous consent (as a chronicler informs us) that a splendid temple should be erected, worthy of the Divine Majesty, and also such as to command universal admiration.” The new cathedral was founded above a primitive church, S. Reparata, which had been built, in far remote antiquity, over the ruins of either thermæ or palace ascribed to the Emperor Hadrian. The works were commenced, as supposed, in 1063, and brought to completion either in 1092 or 1100. Certain it is that in 1118 the church was solemnly consecrated by Pope Gelasius II. then a fugitive from Rome. Local tradition has assumed that the principal architect was one Busketus (or Boschetto,) whom some suppose, but without sufficient grounds, to have been a Greek, and who is thus mentioned in a quaint epigraph on the façade:

“At sua Busketum splendida templa probant,
Non habet exemplum niveo de marmore templum
Quod fit Busketi prorsus ut ingenio.”

But another inscription, near the chief portal, assigns to one Rainaldus the credit of at least a considerable share in the works; and a passage is cited by a Pisan writer from the registers of this cathedral, conveying a statement that overthrows all hitherto-received notions on the subject: namely, that one Ildebrando del Giudice was directing archi-

tect, under whom Boschetto and four others were employed in subordinate capacities.¹ Ricci (*"Storia dell' Architettura Italiana"*) assumes an earlier origin than do other critics for this architecture, inferring from analogies with the façades of two other conspicuous churches in Pisa, *S. Michele in Borgo* and *S. Pietro d'Arno*, both known to have been finished in 1018. The plan of this cathedral corresponds to that of Roman basilicas, except in features which are indeed important; the Latin cross form, the prolongation of the apse into a spacious choir, the elliptical cupola resting on an octagonal drum, and the triforium, which is boldly defined and remarkably graceful. This architecture is among earliest examples of the improvement upon the Romanesque; and it seems that the farther we go from Rome the more are freedom and originality apparent even in developments from types which Rome herself created. Criticism might object to much profuse decoration that in no way enters into the constructive plan of this church. No fewer than 450 columns, many with fantastic sculptures in their capitals, are to be numbered in the entire edifice; 58 on the façade alone; and it is conjectured that some of those accessorial sculptures may be symbols of Oriental worship, or rather idolatries, practised in the Julia Pisana of Roman colonization, or in the islands of Elba, Sardinia, and Giglio, whence many of these columns were brought. A porphyry shaft from Majorca is a trophy of conquest in that island, whence it was brought together with two others, also of porphyry, which were consigned to the Florentines in reward for their armed co-operation, and are now to be seen placed beside the chief entrance to the Florence Baptistery. To this shaft on the Pisan façade was formerly attached the superstition (I cannot be sure that it is yet extinct) that whoever looked upon it should, during that day, be secure against the danger of being betrayed (*non poteva essere tradito*)—a thoroughly mediæval Italian idea!² The interior of this Duomo is distinguished by an elevation of aim, and grand harmony of effect. Here we see the early introduction of the acute arch, striving for ascendancy with the semicircular forms, which still prevail. I need not describe what is so well known; my object being merely to point out the rank due to this celebrated church in ecclesiastical and in

¹ "Fu l' anno 1080, Ildebrando del Giudice, Uberto, Leone, Signoretto, Alliato, e Buschetto du Dulichio, che fu architetto; il capo di detti fu Ildebrando, e gli alteri furono ministri e uffiziali dell' opera."—*Pisa Illustrata*, v. i. c. 3, § 3.

² The recognisable signs of old age are the glory of a monumental building; and we see with interest the traces of development from the almost barbaric to the highest attainments in sacred art, amidst the maze of decorative details on this church's exterior. Five marble statues, at the angles of the façades, display the characteristics of the deeply-fallen school anterior to the revival, of which Pisa was the centre, in the thirteenth century. A Virgin and Child, at the gable-summit, sculptures somewhat superior, were probably substituted for another Madonna-statue, of earlier date, that stood in a tabernacle, as is represented in a view of this Duomo, in the background of a fresco by Antonio Veneziano, among those that adorn the Campo Santo. The genuine revival of sculpture is represented among the art-works in the Duomo, by the statuettes from the, unfortunately, destroyed pulpit, a masterpiece of Giovanni Pisano; while the later Renaissance is before us in the beautiful reliefs of the bronze portals,—the history and mystic emblems of the Blessed Virgin from designs by Gian Bologna; in the paintings by Ghirlandaio, Beccafumi, Andrea del Sarto.

artistic history, as representing the transition between the early Romanesque and the later mediæval Italian. But special attention is claimed by art-work here—the first that arrests the eye as we enter—the colossal mosaic on the apsidal vault of the SAVIOUR enthroned, severe and solemn in aspect, the hair and beard dark, holding a book open at the words, “Ego Lux mundi sum,” and attended by the Blessed Virgin and S. John; executed in 1290 by the well-known Franciscan mosaicist, Jacopo da Torrita, assisted by Andrea Tafi, Gaddo Gaddi, and (as the registers show) by Cimabue also; the entire figure of the Madonna, however, being by a Pisan artist, Vicino, of date 1321. After a destructive fire in 1596, this cathedral was restored (1602) at the expense of 85,000 ducats; but through that disaster were lost some of its most valued adornments, the pulpit, by Giovanni Pisano, and the bronze portals covered with reliefs by Bonanno of Pisa, date 1180.¹ The flat coffered ceiling of the nave (the aisles are vaulted) was then renewed, with profuse gilding and carving, in style much more gorgeous than the original. The lateral altars were erected subsequently to 1500, and mostly from designs attributed to Michael Angelo. Morrona, in his interesting “Pisa Illustrata,” mentions the disusage of one somewhat fantastic decoration that used to be displayed at the Assumption festival: a broad zone of rich draperies, studded with gems, and intended to represent the girdle of the Blessed Virgin, which was hung around the whole circumference of the exterior. This adornment, when at last taken to pieces for the sake of its intrinsic value, was estimated as worth 8000 gold florins. The triennial illumination for the festival of S. Ranieri is still kept up, and is the most beautiful pageant of this city.

Among the other remarkable churches that so well deserve to be visited at Pisa, and that contribute to the grandly monumental character of this city, *S. Paolo in Ripa d'Arno*, where we see united the acute arch with the Tuscan-Romanesque style, is worthy of special notice: completed, probably, in the year 1100, but supposed to have been held by the Vallombrosan Order, to whom it was given by the Countess Beatrice (mother of Matilda) from A.D. 1078. Its finely characterized façade is so similar to that of the Duomo, that some critics conclude the latter to have been copied from it, as cannot be admitted, however, if we believe its date to be, as Morrona argues, not earlier than 1100.

The city and state of Lucca became, at an early period in Christian history, the seat of a church that rapidly developed in extent and splendour. Legend, eager to find an Apostolic origin for all the con-

¹ Fortunately were preserved the other bronze doors by the same artist, at the southern transept. On these is a most curious series of reliefs with inscriptions in barbaric Latin, representing the Gospel History from the appearance of the Angel to Zacharias to the Ascension; also the death of the Virgin, in which scene, as invariably found in earliest representations of it, not the bodily assumption of Mary, but the SAVIOUR receiving her soul in form of a new-born infant, is introduced. On the highest panels, the subjects are CHRIST enthroned amidst adoring Angels; and Mary, also on a throne, and attended by Angels, but whose attitude is not that of worship. The whole composition has analogies with the only other extant work by Bonanno di Pisa—the bronze doors, executed in 1186, with forty-two reliefs illustrating both the Old and the New Testament, at Monreale.

spicuous Italian sees, represents this bishopric also to have been founded by an immediate disciple of S. Peter, named Paulinus. The bishopric, before being raised (in 1726) to metropolitan rank, was immediately subject to Rome, alike with all others in Tuscany, and its prelates affixed their signatures to synodal decrees as suffragans of the Pope. Tradition, indeed, assumes the very name of Lucca to be derived from her early illumination by that "lux" whose source is eternal: as expressed in the quaint verses of the "Dittamondo," by Fazio degli Uberti:

" Ma perché illuminata dalla fede
Fu pria ch' altra cittade di Toscana,
Cangio 'l suo nome, e Luce se la diede."

A noticeable record of this local church is extant, in statistics drawn up by order of Pope Alexander IV., A.D. 1260, from which we learn that the city then contained 58 churches and 5 monasteries; the suburbs, 22 churches and 6 monasteries; the entire diocese, 526 churches, and 38 monasteries, including the cells of hermits; the ecclesiastical revenues amounting to 120,000 ducats per annum. At present Lucca has eleven parochial and four collegiate churches. S. Frediano, founded A.D. 685, restored or rebuilt, as we now see it, by its capitular clergy in, or soon after, 1105, is almost the sole church in Italy that still retains features of the Longobardic period, supposed to be preserved unaltered in its interior, though with the adjunct of new chapels, and with a newly elevated choir—still a most interesting and singular building.

The type of sacred architecture prevailing at Lucca is Lombardic-Romanesque, more fantastic and barocco than the Pisan; but strikingly characteristic and relevant to the history of art and symbolism. The cathedral stands on the site of a church founded in the sixth century; and was built, though not with its actual extent, by the liberal and zealous bishop Anselm, who was raised to the Papal throne as Alexander II., but retained the Lucchese see after his elevation to such supreme dignity. He caused the new cathedral to be commenced in 1060, and consecrated it himself in 1070; but the church of that period was smaller than the present one by the whole extent of the choir and tribune, added 1308—1320; the section, namely, where we see the Pointed style, contrasted with the round-headed arches in the other parts. The façade, where the Pisan type is recognized, was built by the architect Guidetti in 1204, as indicated in the epigraph on a scroll, held by a relief-figure, among the accessories on this church-front: "Condidit electi tam pulchras (probably *columnas* understood) dextra Guidetti, MCCIV." But the portico, with arches of wide span, producing good effect by contrast of light and shade, was added twenty-nine years later. The sculptures on this façade are very interesting, and of various character. A bas-relief of the Deposition from the Cross, by Niccolò Pisano (date 1283) is invaluable as the earliest performance of the revived art due to that great restorer. Other reliefs and statuettes are comparatively barbaric, but most curious in their illustrations of legends and symbolism. Nondescript animals climb or coil around shafts and capitals; on one pilaster we

see Adam and Eve; also the Tree of Jesse; on brackets, the group of S. Martin dividing his cloak with the beggar; between the portals, subjects from the life of S. Martin,—in one, the saint celebrating mass at a plain altar, the sole objects upon which are the chalice and book, whilst a flame hovers over his glorified head; in another, he is seen in act of casting out a devil from a possessed person.¹ The twelve months are represented by familiar actions appropriately chosen: as, January, a man seated by a fire; April, a man with flowers in his head; June, a reaper; August, a vintage; September, the treading of grapes; October, wine-making; November, ploughing with oxen; December, a man cutting up a swine. The lofty square campanile, with arcade windows and turrets, supplies the type copied in many examples in the Lucchese provinces. The interior of this church, so different from what the exterior leads one to expect, is grand and impressive; the light from painted windows, solemnly subdued; the general effect, that of vastness beyond the actual dimensions, and due to the majesty of architectural design. In the naves the arches are round, the columns (or rather piers) octagonal, with foliated capitals; but the Pointed style is seen in the lancet windows, all with richly tinted glass, in the choir and transepts, and in the Gothic tracery of the triforium, one of the finest that Italian churches possess—at once ærial and *grandiose*. The ribbed vaulting is painted all over with figures and decorative borders; rich profusion of art-works, and several fine monuments, claim attention after one has begun to observe in detail—but I must here confine myself to general characteristics. Having attended the great festivals of this cathedral, the Exaltation of the Cross (September 14) when its most prized relic, the “Volto Santo,” an antique wooden crucifix, said to have been carved by Nicodemus, finished by an angel, and to be a genuine likeness of the Divine Sufferer,² I had opportunity of seeing all the splendours of the Lucchese worship, and a pomp of decoration which, though prejudicial to the purity of architectural character, had still a richly solemn effect. I shall not forget that day at Lucca, one of the most interesting among those distinguished by the grand celebrations of the Church and the entertainments of the people in the cycle of Italian festivals. It sufficed to convince me how strong is the fascination still exercised by

¹ These two subjects are explained by the lines below:

“Ignis adest capiti Martino sacra libanti.
Demone vexatum salvas, Martine beate.”

² That relic, the great treasure of the Lucchese cathedral, and which suggested the favourite asseveration of our Plantagenet kings,—“by the Saint Vult of Lucca!”—is said to have been enshrined in the mother church of this city since the eighth century; though, according to one account, first placed in S. Frediano—hence one of the observances of the great festival, a procession by torchlight on the vigil, when the Podestà and clergy used to go for devotions, first to S. Frediano, and thence to the cathedral. There is, I believe, no room to doubt that the antique crucifix was placed in the latter church by Alexander II. at the time of the consecration. It is now enshrined in an octagonal *sedicula*, gracefully designed though not appropriately, the work of Matteo Civitate, date 1484. The figure on the cross is gorgeously dressed, crowned with gold, and decorated with jewelry. Amidst dazzling taper-lights, incense, and overloading ornaments, its character, as a wood-carving, can never be appreciated.

these anniversary fêtes of the Church, notwithstanding all she has suffered under this country's actual government.

I cannot turn away from Lucca without noticing one of the most extraordinary, and imposing, however defectively designed among Italian churches—S. Michele (called “del Foro”) founded A.D. 764, and the bulk of whose fabric has been supposed to be of that date, (see Gally Knight;) though it was certainly rebuilt by the Benedictine monks early established here in 1142; and the actual façade is the work of the same Guidetto who built that of the cathedral. This façade (date 1188) is a very singular example of elaborate ornament and imaginative symbolism. One order of its colonnades was added to the left wing in 1377. Four stories of arcades with columns, on this front, and the chief portal, are adorned with symbolic sculptures, monstrous animals—griffins, centaurs, a syren, &c.,—and with inlaid work of coloured marbles,—altogether a most singular creation of mysticism in architecture. A colossal S. Michael, rudely executed, but majestic, of white marble, with great bronze wings, and two other angels, at the points of the gable's summit, add to the startling effect; and the exquisiteness of detail in the elaborate marble front, is wonderful. Fergusson denounces this church as “one of the most false and unmeaning buildings of the Middle Ages;” yet is there a certain poetic originality in it, that fascinates. Restorations, lately effected in that unique façade, deserve to be commended. The interior is dim-lighted, simple, and massive. The apse, and whole eastern end, more correct to architectural rules than is the front, were built, as also was the fine campanile, by Paolo Guinigi, lord of Lucca, about 1430.

Arezzo cathedral is a fine example of the purer Italian Gothic. The primitive church on this site was founded over the tomb of S. Donatus (patron saint of this diocese,) and was left in its perhaps very humble primitive form till the Emperor Charles II. (the Bald,) visiting Arezzo, both recommended a new undertaking, and supplied means, bestowing property by diploma, dated 876, for the erection of a cathedral more spacious and dignified. The new church was consecrated about A.D. 1045, and was granted to certain monks who had a priory attached to it. But the actual duomo dates from 1278,—certainly not (as Vasari states) from 1260; for a testament here preserved conveys the bequest of twenty soldi towards the cost of the works, provided the projected cathedral *should ever be built*. The original design is attributed to Jacobus de Lapo, a German; the execution to Margaritone (1212—1289) of Arezzo.¹ A façade was commenced in the fifteenth century, but left unfinished, owing to a visitation of pestilence.

¹ The *archivio* attached to this church is a treasury of old documents; and I must gratefully remember the facilities allowed to me for studying them. One is a “deliberation” between the bishop and his chapter, A.D. 1277, important to the history of this building, and containing the words, “Quod ipsam interiorem ecclesiam ad cathedralem erectam, quæ antea appellabatur eccl. S. Petri, miro a fundamentis opere construendam, et construi, faciamus,” &c. In 1283 the bishops of Fiesole and Volterra published indulgences for all who should contribute to the works for this cathedral; and as Giovanni Pisano was invited to prepare the sculptured shrine of S. Donatus in 1286, we may conclude that those works were by that time completed, or nearly so.

The exterior thus incomplete is comparatively plain, but gains effect from its isolated situation, on the highest ground in the city, still more from its elevation on a lofty platform ascended by stairs on each side. Some rich Gothic mouldings, and sculptures, near the portals, in woefully decayed condition, attest the beauty of the designs prepared, but never carried out. One is both surprised and delighted by the grandeur and majestic harmonies of the interior, so little indicated by the outside. Never shall I forget my first view of it whilst the rays of a setting sun streamed in gem-like hues—

“On marble shrines through rainbow-tinted glass—”

and evening shadows were deepening on the high-hung vault and dim-receding arches—an effect of true and sublime religiousness! Entering into detail, we here observe that the pointed arch predominates, with alternate columns and pilasters; the vaulting is ribbed, divided into bays, and entirely covered with frescoes illustrative of Old Testament history from the Creation; the lateral altars are modern, and in bad taste; the high altar is glorified by one of the finest triumphs of mediæval sculpture, the storied shrine of S. Donatus, a complete biography of that saint in marble, by Giovanni Pisano, dated about A.D. 1286.

It is satisfactory to report of the restorations, begun about two years ago, at this cathedral, by the architect Mazzei, whose designs were executed under the superintendence of an able engineer, named Gazzi; and these works have met with general approval, being pronounced successful in investing the architecture more fully with that character aimed at by its original authors. The elaborate delicacy and ornamental richness of the Italian Gothic, seen in other celebrated examples, is not found either at Arezzo or Lucca; but the two cathedrals above-mentioned are striking proofs of the deepening of the religious sentiment, and increasing boldness of conception, manifest in Italian art.

The cathedral of Siena is like a vase filled with the memories of the Past and the gems of Genius—a focus in which are concentrated the thoughts and energies of ages; the successive schools of art, from naïve simplicity to developed excellence; the spirit of the Middle Ages and that of the Italian Renaissance, all fused together, with a result in effect that baffles criticism. The strange vicissitudes of this building are manifest in the majestic piles of unfinished architecture, advancing far beyond the limits of the actual church—like comparatively modern ruins, which tell of the projected enlargement, undertaken and abandoned in the fourteenth century, and which present features of Gothic and Renaissance combined—an interesting monument to a transitional period. As at Orvieto, the concentration of artistic beauties and elaborate decoration is on the marble façade, compared with which the rest of the exterior, except the campanile, with graceful arcade windows, seems plain. On that façade the patriotism as well as piety of those who raised it appears. In the marble company of saints, on pilaster-summits or panels, all, except those of the Old Testament, are Siennese citizens; and the vigorous colossal forms of animals, on projecting brackets, are devices of Italian cities con-

federate with Siena. On the highest tympanum, among the Gothic details, is a gilt relief of the Assumption; and below, alike in gilt sculptures, S. Bernardino and S. Catherine, kneeling in ecstasy. We might consider this church among sanctuaries of the Madonna; for the intent to honour her announces itself on every side. The representation of the Assumption is not only conspicuous on the front, but is the object that first arrests attention as we enter, in another gilt relief, so placed under the cupola as to hover above the chancel-arch; and on the pavement, near the threshold, we read the lines: "*Sanctissimum Virginis Templum caste memento ingredi*"—reminding us of the olden appellation of Siena, "*Sena vetus civitas Virginis*;" and of the spirit that speaks in one of those devoutly-prefaced contracts of the board of works for this cathedral (*opera del duomo*): "It is decreed, seeing that no government or state can maintain or regulate itself without the aid of the Omnipotent God, and of His most holy Mother, Advocate of this our City," &c.

The history of this cathedral is associated with that of Siena itself, and so strangely complicated that it is not surprising to find errors in long-admitted traditions on the subject. The first notice of a church on this site is of the date A.D. 1000; and the first list of artists engaged in restoring or embellishing the original Duomo extends from 1229 to 1236, during which period the building was lengthened; and in 1262 was undertaken the new cupola, or the completing of one already commenced. Ricci infers that the church might have existed from about A.D. 947; and we have the certain historic notices of an enlargement undertaken in 1087, as also of the consecration, performed by Pope Alexander III., in 1171. In 1245 Niccolò Pisano, great both as architect and as sculptor, was commissioned to build a new façade; but his work (whether completed or not) was taken down less than forty years afterwards, to give place to another by his son, Giovanni Pisano, commenced in 1284; adorned with statues by Agostino and Agnolo, of Siena, 1317; and in 1333 entirely covered with marbles. In 1317 was commenced the façade of the baptistery, (no longer used as such, and now known as *S. Giovanni*.) which projects, like a transept, from the northern side, and is a finer, because more pure, example of the Pointed style, than is any other portion of the actual buildings: this was completed in 1382, by Giacomo di Mino, called Pellicciaio. In 1322 Lorenzo Maitani and three other Sienese architects proposed the erection of a new cathedral, in scale and magnificence surpassing the ancient one. There is no documentary proof that this project was then adopted by the authorities; but it is certain that, up to 1333, neither the general plan nor the direction of the older buildings had been altered. In 1339 it was decreed that the body of the church should be built on a larger scale, and with different orientation, so that the *ancient* should become the transepts of the *new* cathedral; and an architect named Lando was invited from Naples to superintend the building, as he did till his death in 1340. After the raging of the plague, which desolated all Tuscan cities, and visited, with more or less severity, all other Italian provinces, 1348—50, the municipal council resolved that, seeing the want of hands to labour, and the immensity of estimated costs, the

works for the enlarged Duomo should be abandoned, and that the project should be thenceforth limited to the embellishment of the old, apart from any undertaking of new constructions. Thenceforth the works, with this change of purpose, continued uninterrupted till the early years of the fifteenth century. From 1362 to 1397 eight intaglio artists and two painters were engaged in the choir, the painted window of which was finished in 1369; other fine examples of glass-painting, in different windows, being by Ambrogio di Bindo, a Camaldalese monk, (ob. 1416.) The "Last Supper," in the wheel window of the west end, is of the date 1400. The Prophets, noblest among the statues now on the façade, are the earliest works of Jacopo della Quercia, (about 1405;) and the relief-busts over the three portals, of Sienese "beati,"—B. Ambrogio Sansedoni, B. Giovanni Colombini, (founder of the Gesuati order,) and B. Andrea Gallerini—are by Redi, an artist of the seventeenth century. In 1369 was commenced the celebrated intarsio work of the pavement, in no portions ascribable, as believed, to Duccio, who was not living at that date; and the true *commesso* art, here exemplified in its best attainment, was invented by Beccafumi, (1484—1549,) whose beautiful adjuncts to this pavement date from 1500. Many admirably designed figures, which are merely incised on the surface, are of the fifteenth, and some of the fourteenth century; the Cardinal Virtues, of about 1406; the Ten Sibyls, by different artists, commenced in 1481; the Histories of Joshua and Moses, 1426; and one subject, perhaps unique in the sacred art ranges, the Parable of the Mote and the Beam, dramatically represented by two figures, about 1433. On the platform before the chief portals is the consecration of this cathedral, in three groups, date 1451; and external to the entrance of the baptistery, the events of the Birth and Baptism, curious rather than beautiful, 1450, 1.

This decree was followed by another, 1357, that the new buildings should be demolished, because then threatened with ruin; and in 1356 the capo maestro, Dominico d'Agostino, gave it as his opinion, confirmed by other architects, that the proposed demolition of the old church would cost more than 150,000 gold florins, and that more than a century would be required for the building of the new one.

A variety of sculptures and paintings, of different periods, gives to this church the character of a sacred museum; yet is the religiousness of idea and purpose so successfully carried out, that no sense of the unsuitable or profane can enter the mind within these venerable walls. Standing under the hexagonal cupola, which, with its drum surrounded by a Romanesque arcade, and lit by narrow deeply-eyelined windows, seems to belong to the oldest building, I have observed how strong is the line that separates the newer from the more ancient parts; for the Pointed style is here manifestly a superaddition, and this attempt at amalgamation between the Gothic and Romanesque, interesting however anomalous, is what gives to the Siena Duomo its significance and importance in the history of Italian architecture.

I believe that Ughelli ("Italia Sacra") is mistaken in finding allusion to the laying of the first stone for some new construction of this interior, A.D. 1300, by the bishop of the see, Raynaldo, in the following lines, with Gothic letters, read on the façade :

"Annus centenus Romæ semper est jubileus,
Crimina laxantur, cui poenitet ista donantur
Hic declaravit Bonifacius, et roboravit"—

though the date implied, that year of jubilee, be here unquestionable.

It is satisfactory to find that works are now in progress, and intelligently conducted, for restorations at this cathedral: the statues of prophets and kings, on the front pilasters, have been, where requisite, retouched; also some of the symbolic animals; and two esteemed Sienese artists (Saurocchi and Maccari) are commissioned to execute statues or busts of twenty-four saints of the Old Testament, for the upper part of that façade already so richly laden with art-works. It would be beyond my present limits to dwell here on the celebrated example of mediæval sculpture in this building, the pulpit by Niccolo Pisano, (1267,) a marvel of self-emancipating genius, which, I am glad to say, needs no sort of restoration.¹

Siena seems an abstract of the Italian Middle Ages, scarce breathed upon, or altered, by the spirit of modern times. Her mother-church naturally absorbs attention. Eloquent proofs of the domination of Religion in the Past, in elevating presence and all-pervading power, here meet us on every side. The whole architecture and general expression of this picturesque city, form a noble evidence to the civilizing influences of the Church in her association with institutions that assured municipal prosperity and rational freedom.

Among the most interesting of minor Italian cities is Pistoia, which possesses great wealth of sacred monuments, for the most part well preserved, and of various mediæval periods. Its cathedral, not one of the most remarkable churches here, is of early origin, enlarged and embellished, according to the designs of Niccolo Pisano, in the thirteenth century; but still retaining the ancient form of its façade, (date 1166,) with stories of arcade galleries and arched atrium, by a well-known Pistoian architect and sculptor, Gruamonte, and his brother, Adeotus, as an inscription with the names of both, of the above date, informs us. The church was built in the eleventh century, during the lifetime of the Countess Matilda, sovereign of Tuscany; and the greater part is of that period. Ricci shows, indeed, that Niccolo Pisano cannot have altered it further than by renewing the vaulting and the tribune, which, as rebuilt by him, was taken down in 1299, to give place to the present choir. The campanile, which is lofty and imposing, was begun by Niccolo, and finished by his son Giovanni, about 1301.

The interior of this church has been badly modernized, but contains some noticeable art-works, especially in the chapel of S. James, where we see the celebrated silver shrine (*paliotto*), crowded with miniature reliefs and statuettes; also above the altar a tabernacle of the same metal, alike ornamented with statuettes and architectonic details—the aggregate forming a magnificent specimen of metallurgic art; commenced A.D. 1316, and completed by the labours of many gifted masters during the fourteenth and fifteenth centuries.

¹ Rumohr has entered, with much research, into the history and character of this cathedral; but the best is, I believe, the latest illustrator of Sienese monuments and art, Milanese, "*Storia Civile ed Artistica Senese*," and "*Documenti per la Storia dell'Arte Senese*."

This cathedral is eclipsed, in architectural claims, by the beautiful baptistery built opposite to it in 1337, by Andrea Pisano and Cellino da Nese; a graceful example of the Italian Gothic, in which we observe the increasing use of sculpture for internal decoration, and, in the interior, the proof (important for the history of Ritual) of the practice, continued up to the comparatively modern date when *S. Giovanni* was built, of baptizing by immersion.

Among other remarkable churches, *S. Bartolommeo* (founded A.D. 722) has a façade of the twelfth century, presenting one of the earliest examples of Tuscan Gothic. The thirteenth century is represented by the façade of *S. Salvatore*, (architect, Bonus, or Buono, well-known in his day,) and by *S. Francesco*, which was probably designed by the Franciscan father-general, Fra Elia, in 1265, and built in 1294.

The blinded architecture of the twelfth and thirteenth centuries is before us in a striking example, *S. Giovanni Evangelista*, with three stories of blind arcades and pilasters, and the usual Tuscan incrustation of black and white marble courses—an interesting church, that deserves the praise bestowed on it by Ruskin, as “the most graceful and grand piece of Romanesque work in north Italy.”

Sculpture also is represented in different phases at Pistoia. That of the twelfth century, in the quaint reliefs, over portals, at *S. Andrea*, and at the same church of the Evangelist; that of the thirteenth, in the elaborate reliefs round a pulpit at *S. Bartolommeo*, by Guido da Como; and that of the fourteenth century, in far higher development, in the more beautiful reliefs, alike ranged round a pulpit, the work of Giovanni Pisano, (1301,) at *S. Andrea*. The convent of *S. Francesco* has been turned into a military quarter; and in the fine Gothic chapter-house I found the band of the National Guard at their musical exercise.

Generally speaking, the churches in this city are in good condition; no slovenly neglect here offends the eye, and pseudo-restorations have not been offensively carried out here as elsewhere. *S. Paolo*, an admirable example of the ancient local style, the façade erected and the body enlarged in 1136, with singularly archaic statues of the Apostle and two angels over its portal, is one of the churches thoroughly repaired, without being spoilt, in recent years. Both this church and *S. Pietro* were founded in 748, and the latter has also a fine façade, with sculptures, ascribed to Pisan architects, date 1263. A characteristic of these earlier churches is this union of sculpture with architecture, that seems to have been the continually increasing taste at this city.

An air of lovely and sheltered repose distinguishes the scenery around Pistoia. Its battlements, walls, towers, and cupolas rise boldly defined against the background of neighbouring Apennines; and when lit by the rays of a setting sun, whilst purple evening tints rest on those mountains, the scene is one of the finest and most fascinating, among those that combine architecture and landscape, in all Italy.

C. J. H.

THE OVER-THE-WATER OR OUR LADY CHURCH, (UEBER-WASSER OR LIEBFRAUENKIRCHE,) IN MUNSTER.

By Dr. J. B. Nordhoff. Translated from the "*Organ für Christliche Kunst.*"

NEXT to the cathedral, there is no place of worship in Münster that deserves so high a place in church history as the Liebfrauen church. As an object of historic art, it stands a noble, imposing, and eminent example of the Gothic style; as if Providence had so willed it, that the spot associated with the memory of the death and burial of S. Ludger should also be distinguished by a church building worthy of such a memory. On this account it is well worth while to consider the Liebfrauen church in connection with archæological art.

1. *The earlier places of worship and the parish.*—S. Ludger, the missionary of Münster, had erected near the cathedral, on the right bank of the Aa, and according to tradition also on the left bank opposite, in 805, a small place of worship, so that the means of grace might always be accessible to the inhabitants and settlers on that side, even when an unusual overflow of the Aa should not allow of their seeking the cathedral. The first church of Münster, the cathedral, having been dedicated to S. Paul: the missionary of the world, it seemed fitting that the church on the other side of the water should receive the name of S. Mary, our dear Lady: hence unto the present day it is called either Liebfrauen (dear Lady) church; or, in reference to its situation, Ueberwasserkirche (over-the-water church;) or, simply, Ueberwasser. The first place of worship that we hear of on this spot is S. Mary's chapel, in 809; for when, on the 26th of March in that year, S. Ludger died at Billerbeck, his body, at the request of the people, was brought first to Münster, and deposited in S. Mary's chapel for about four weeks; until, in obedience to an imperial order, it was carried to Werden, to find there in the cloister of the Benedictine church, founded by himself, a last resting-place and a revered memory. (Vita Ludgeri in Mon. Germ. Histor. ii. 414 . . . in ea porticu, quæ est ante basilicæ januam infra quam sancti sacerdotis sepulcrum susceptum est . . . b. ii. 416.) In the course of that century a great number of settlers flourished in the neighbourhood of S. Mary's chapel, the nucleus of the town population of Münster. The increasing number of inhabitants necessitated raising the chapel to the rank of a parish church, and the safety of the homesteads, which were gradually multiplying, needed the security of a fortification, in accordance with the exigencies of the time. An order to that effect was issued for the cathedral foundation on the right bank of the Aa, by unanimous consent of the Council of Aachen, in the year 816, (Hartzheim, Collecta Concilia, i. 501 :) and at a later period King Otho I. appears to have expressly prescribed the same means of protection for individual foundations. (Conf. Miracula S. Wigberti, c. 5 in Mon. Germ. H. viii. 225.) The growing town population on the left bank needed not such strong

works as the cathedral foundation ; nevertheless, their single fortress, with trenches and wall, told plainly of the want of security, as well as of the common usage of the land to fortify. The first town settlers were, then, only country people, who, from the starting-point of a civilizing town life, derived their national customs, occupations, and traditions. Ueberwasser was fain to be content with its simple munition, whilst the cathedral foundation was possessed of a fortification of strong walls and deep trenches, exactly as they had been laid down by Bishop Burchhard the Red about 1109, if not earlier. S. Mary's chapel over-the-water attracted so many persons to the spot, that to it Münster owed in great measure its existence as a town ; and the life and movement originating here extended rapidly round the precincts of the cathedral, so that it was necessary, as early as the year 1100, to found the parish of S. Lambert, near Ueberwasser, and about a hundred years later the houses had so greatly multiplied, and the town population so much increased, that the spiritual wants of the community could only be met by the foundation of all the now existing parishes.

If S. Ludger's cathedral were the mother church of the collective churches of the diocese of Münster, in like manner S. Ludger's chapel of S. Mary is the mother church of the collective churches of the town of Münster.

Whether or not S. Mary's chapel existed until 1040, when a new building is first named, is a point on which no clue is afforded by the scanty notices of the times : probably not, however ; for if sixty years later the Ueberwasser settlement had so much outgrown itself, that the foundation of S. Lambert's parish was rendered necessary, that small chapel of S. Ludger's, fitted only for a rural population, must long since have been found insufficient, and the increase of inhabitants must some time before have compelled an enlargement of the church, or necessitated a new building. The notices which have come down to us shed suddenly over the new building of 1040 a clear—and to the lovers of history in many respects a joyful—light. Bishop Hermann I. (1032—1042) was the careful pastor, who gave to the Ueberwasser church a new historical importance. Much as it might have commanded our respect as a parish church long before his time; he nevertheless, “from the foundation upwards,” began and “completed” an entirely new building, and attached at the same time to this church a Benedictine cloister, which exercised a powerful influence over the form and ecclesiastical arrangements of the later buildings. The new building must have been the most magnificent work of its style and period ; for the Bishop invited to the consecration the Emperor Henry III., and besides the Emperor, four archbishops, eight bishops, many of the clergy, princes and nobles from North and South Germany, to do honour to the festival. Münster had never seen such a day before. It must have been, besides, a very spacious building ; for it contained a proportionately large number of altars. On the morning of the 29th. of December, 1040, the solemn event was celebrated. First the bishops, with the Emperor in the midst ; then the clergy and the people with song and prayer walked three times round the new House

of God. Bishop Hermann sprinkled the pillars and walls with holy water, and struck the door of each entrance with his staff. At the third and last stroke it opened, and the Bishop entered into the interior with the words, "Peace be to this house, and to all who dwell therein. Peace to them who go out and come in. Hallelujah!"

During the consecration a portion of the clergy and people tarried before the door with songs and prayers, and first entered when the saintly bones for the various altars, with tapers and censers, had been brought in in procession. Then the Archbishop of Cologne consecrated the high altar to the honour of the patroness, S. Mary; Archbishop Alebrand of Bremen and the Bishop Bruno of Minden administered; Archbishop Bardo of Mayence consecrated the southern altar in the name of S. John the Baptist, and was assisted by Bishops Suitger of Hamburg and Detmar of Hildesheim. The northern altar was consecrated by Archbishop Hunfried of Magdeburg, with the help of the Bishops Cazzo of Zeitz and Alverich of Osnabruck, to the honour of S. John the Evangelist. A west altar was consecrated by the founder, Bishop Hermann himself, to the honour of the two princes of the Apostles, S. Peter and S. Paul: Bishops Hithard of Lüttich and Rudolph of Schleswig assisting. The author of the work, Bishop Hermann, did not long survive this glorious and memorable day; he died July 21, 1042, and found his resting-place in the new church. The Emperor, however, bequeathed to the new cloister a royal courtyard, and royal tithes in Friesland, in order to do on his side imperial honour to the occasion.

It may be well conceived, from the grandeur of the consecration ceremonial, that episcopal care and imperial generosity had given of their best to this new building of Ueberwasser; but scarcely had it lasted for a hundred and thirty years, when in 1081 it was visited by a devastating fire, and the interior was in a short time entirely consumed, and nearly the whole of the stately structure was annihilated. These words are very melancholy; they, however, plainly point out in their sharpness that the building, though its walls were of stone, had been in the interior, namely, in the roofing, constructed of wood.

The foundation of a new building was again taken in hand. The abbess Ida built with the greatest zeal; when she had seen her work nearly completed, she died. Her successor, Christina, trod in her footsteps, and sought, for the "glory of God, not only to preserve the entire wall-work which her predecessors had raised on a strong foundation," but also to "carry it further." At her request, then, the pious Bishop Erpho on the 11th of January, 1085, consecrated the western portion of the building and the west altar to the name of S. Peter and S. Paul; and on the 25th of March he further consecrated the altar in the Jerusalem church to the glory of the Redeemer, and later the three high altars, in the name of the Redeemer, and of S. John the Baptist and S. John the Evangelist. On the 24th of January, 1087, took place the consecration of a south chapel to the honour of S. Paul; and on the 1st of February of the next year that of a north chapel, to the honour of the Holy Trinity. Finally, on the 16th of August, the nuns' choir, with S. Mary's altar, were conse-

crated. An abundance of relics were at the same time deposited in each altar, and among them many relating to the life of our Lord, and of the holiest saints. Erpho crowned his work with considerable gifts, he having just returned from a pilgrimage to the holy Sepulchre.

In consequence of hostile assaults, this building was many times laid waste by fire; first, in the year 1121; then, to a considerable extent, on the 9th of May, 1197. On both occasions the fire, with few exceptions, reduced all the buildings of the town to ashes. Yet all the notices speak of restorations only, and therefore each time the ancient building of Erpho was retained, and only fully reconstructed. From the first restoration after the fire of the year 1121 is this fact established. Of Bishop Egbert, the restorer, the chronicles run literally as follows (*Münster. Geschichtsquellen*, i. 21): "*Hic monasterium transamnem (sic) per Thidericum episcopum combustum et ecclesiam majorem combustam restauravit et tectis plumbeis et fenestris vitreis per omnia primum reformavit.*" On archæological grounds this restoration claims our full interest, inasmuch as leaden roofs and glass windows were then first brought into use.

Of all the buildings and restorations above mentioned, none are remaining but the Jerusalem, or S. Ludger's, chapel, which joins the north wall of the tower. The groundplan is quadrangular, the vaulting groined without ribs, and opening on the western side by a round arched door; it is constructed of regularly cut blocks of stone. At an earlier period it must either have been higher by two stories, or else furnished with a tower; for a corresponding width in the adjoining north wall of the Ueberwasser tower is seen to be wanting in its former surmounting ornament.

2. *The description of the building of the present church.*—The ancient church was replaced in 1340 by a new building—the present majestic Ueberwasser church, a model of the best Gothic style, and which, bidding defiance to all attacks from the elements and the hand of man, has already stood longer than its four or five predecessors together. It was built by the people, who best love to see their wealth flow into the channel of stately church architecture; it is, besides, the first large Gothic work of the town, and has always remained the noblest. Thanks be to God that we have remaining, both in stone and manuscript, the memorial of the name of the architect, and the patrons and the period of building. One of the inscriptions on the chief entrance says:

"Innovat ecclesiam Plebs hanc venerando Mariam
Anno milleno ter C quater quoque deno
Processi festo, qui transierit, mem̃or esto."

The church is a slender, elegant building, with aisles and nave of equal height, the nave extending in breadth to three sides of the octagonal choir; it is covered with a high saddle-roof, and surmounted by a strong west tower. (Groundplan and architectural plan, though very erroneous and wanting in precision, to be seen in Schimmel's *Westfalens Denkmäler deutscher Baukunst*, 1823, Lief 2 and 7; groundplan also in Grueber's *Sammlung*, ii. 31.) The length contains 129 ft.,

and including the choir, 160 ft.; the breadth of the nave, 34 ft. 2 in.; that of each aisle, 18 ft. 11 in.; together, 72 ft; the breadth of the choir, 31 ft. The panels of the vaulting of the aisles, though nearly quadrangular, like those of the nave, are half the width—two panels over the aisles being of equal size with one over the nave—relative proportions recalling clearly those of a Romanesque basilica. Five pairs of detached columns, each containing four shafts, and round columns corresponding to them against the wall, support the simple ribbed groins of the ceiling.

Strict regularity of construction, in accordance with traditional rule, greatly predominates over the ornamentation of the building, and imparts to it "a certain air of security." Thus the capitals of the main pillars, like those of the smaller shafts, are perfectly simple, bell-shaped, and without any enrichment of leaves. Cornice and window mouldings, now in part destroyed, are carried round the building; the sills of the windows and several of the vertical lines of the building are strongly marked out. The decorative portion in many respects does not harmonize with the rest of the building, but verges on the Late Gothic style.

The outline of the ribs and other accessory portions stand out boldly from the solid building. In the body of the church the windows are divided by two mullions into three high lights, terminated above by pointed arches, the apex of the middle arch being lower than the two side ones. The former is surmounted by the segment of a circular arch, which with the two higher arches forms a spherical triangle, filled up by trefoils and quatrefoils. Over the windows of the choir, however, the three pointed arches, of equal height, into which the tracery runs, are spanned by a larger round arch, filled up by two trefoils, the free space above being enriched by a quatrefoil and two vesicæ piscium. A similar ornament is also introduced into a west window in the body of the church. Thus, throughout, the surmounting ornamentation of the windows is formed of trefoils concentrically placed, and their spaces filled up by quatrefoils.

The style of the choir windows points them out as of more recent date, which fact is confirmed with precision in the records of the Studienfonds-Archiv, communicated by Domwerkmeister A. Krabbe, of Münster. The building, begun in 1340, had in 1345 progressed as far as the choir from west to east; for on the 12th of April of the last-named year it was unanimously agreed by the curators of the church works, Alef von der Wiek, Emelrich von Loen, Wilhelm Tor Stegge, Lambert Scouelure, and Alard Marquardinck, with the then abbess Jutta and the convent of the foundation, that within a year they should build the choir of the church, and make a path leading from it to the churchyard of the nuns, wide enough for a body to be carried through. In the year 1363 the curators had the nuns' choir erected, first of wood, at the west end of the church. The congregation, although the promoters of the buildings, paid marked deference to the cloister, which had earned the distinction by making rich contributions to the church building funds. In order to avoid any detriment to the south wing of the cloister which approached the north wall of the church, the win-

dows of this latter were carried down scarcely half their height. From this union between the curators and the cloister the work sped so smoothly, that in 1346 the choir was completed; and on the 16th of September, 1346, the church was consecrated, that day being the anniversary festival of church consecration. The building of the body of the church and of the under portion of the tower had lasted for six years. Bishop Louis of Hesse, who, during a long episcopate, had watched over the building from beginning to end, ratified the first dedication that had been made in the new church by the abess von Zeinen and the parish priest Peperkorn, namely, that of the altar of S. Jodocus, on the 15th of January, 1352.

Technically considered, it is worthy of remark that the entire foundation of the building is of brick; for the result of the last digging was to discover beneath it a very marshy bed. The masonry of the church and of the tower consists of Braunberger blocks, which particularly strengthen the mighty work of the tower.

The tower deserves especial notice, as being the "most imposing design of the kind which Gothic art has ever produced in Westphalia." From a quadrangular groundwork, of which one side falls short 50', the four walls of the tower stretch upwards, self-poised, without any other support, and both externally and internally are constructed and lightened on the most careful and ingenious principles. The wide space of the under part of the tower rests on eight deeply sunken blocks, and, with its magnificent ceiling of rich ribbed-work and its grand scale of construction, in which the square strives to merge into the octagon, forms as it were a beautiful porch, which reminds us of a west choir such as the cathedral possessed, or the west altar of the earlier church dedicated to S. Peter and S. Paul.

The stories more especially in the interior are executed with as much delicacy and finish as though, like the exterior, they were constantly exposed to the eye of the passer-by. With such manifold care has the squaring of the stones and the fashioning of the component parts been conducted, so little has flimsy or inferior workmanship been allowed, that even in the corners there are still visible, though they have been often injured by the cannon-ball of the besieger, shafts with lovely capitals, quite worthy to have supported a ceiling. And the exterior! Far from the redundant brilliancy of those famed towers of the Rhine and of France, it charms as much by its simplicity of execution as by its massive purity of outline, and the harmony of its proportions. The first story rises upwards as an immense square, presenting an unbroken surface of strong wall-work, and ornamented on the west side only by the door, and the exquisite window above it, treated in the noble Gothic style of the period. Three stories follow, each of them detailed on every side but the north by four large windows, the forms of which display yet more purity and simplicity of style than those in the body of the church; so that we are inclined to regard at least this remarkable lower part of the tower as the most ancient portion of the whole building. The western side, as forming the façade, is however more elaborately enriched. The two side finials, as well as the gable point of the door, appear to send upwards, as it were, a triple ray of stone,

expressed in each story by three figures, with brackets and baldachins: in the middle the crucified Redeemer; above it, in the fourth story, the triumphant Redeemer rising from the grave—a noble composition. This arrangement, simple and unstrained as it is, has a powerful effect on the beholder, especially when approaching the spacious square on which the church stands from the west; the gigantic sculpture work above seems to grow larger with every step. The fifth story, finally, forms the transition into the octagon; whilst on each of the four corners is placed a smaller, slender, octagon-shaped pinnacle, with finials and buttresses, as well as with open niches, supported on columns, for the statues of saints. Behind these the octagonal story closes with an ornamental pierced gallery, and the two large Gothic windows of the same story are finished by a double bowed arch set with bosses. Unfortunately the building is here broken off; for clearly, from analogy with other buildings, a larger pinnacle rising from open ornamental work should here crown the whole. "At the time of the fire, however, the pinnacle was no open pyramid, but, like the church, it was covered with lead, and so high, that it seemed to pierce through the clouds, and commanded a view of the country eight hours' journey round." That spire was carried away by the fire of 1534, and was afterwards replaced by a wooden one; this also fell before a severe gale which overturned many towers, and since that time the noble ancient trunk of the tower rises at a height of 180 feet, robbed of its helmet, but defying the attacks of storm and weather. The words of the poet apply to it literally:

"Der Sturm mag tosen in dem Laub,
Nie wird der edle Stamm sein Raub."

("The storm may rage among the leaves,
The noble trunk will never be its prey.")

The upper story was undoubtedly built at least in the century following that of the lower story: this is proved by the presence of the vitiated later Gothic ornamentation, the *vesicæ piscium*, the serpentine work, and the reintroduction of the round arch. As, however, the whole building is carried out on one plan, and the later forms prevail only in the accessories, the general effect of unity in the colossal work is the less disturbed that these, on account of their elevated position, recede further from the eye. Their richness, moreover, forms, as it were, an indemnification for the simplicity of treatment of the under story; for in this latter, with the exception of the magnificent window over the door, with its sculptured work, are to be seen only bare walls, formed of strong blocks, and enlivened at most by isolated inscriptions. These relate to death, always a favourite subject to engrave on stone, for the instruction of children and children's children; also prayers and hymns to the Blessed Virgin. In this severe style of treatment is there not a reminiscence of the Romanesque? Romanesque art knew no effort, and reared close at hand marvellously strong towers, with thick walls and double vaultings, like the citadel towers, with which they have in common a view to defence.

In the noble proportions of the west wall, and its sculpture, with

the Crucifixion in the middle, artistic expression is more powerfully put forth than in any other part of the tower. The two under stories are enriched in the middle by the ornamented door; at the sides by the figures of the twelve Apostles, with the Blessed Mother in the midst; and above by an elegant high pinnacle; so that the whole rises upward in noble harmony. The characteristics of the other two walls are solidity and strength. In a word, the bold and mighty trunk of the tower is delineated in its height by the massive mouldings over each story, and in its breadth by slender windows, some of which contain still smaller openings for light; it is ornamented by beautiful reliefs and crockets, and made life-like by numerous saintly figures, beginning by those at the corners of the lower story, which are unfortunately injured by exposure to the weather, and ending by those which are almost on the summit. All harmonious, and well-defined, and rich, and life-like in order and arrangement.

If we would now take in at a glance the general effect of the various portions of the interior and exterior of the building, we shall see a church with a polygon-shaped choir, a very large body, of which the walls are enlivened by a close row of pillars, and by windows rich with noble ornamentation; it is covered by the eagle wings of an extremely high leaden roof, and on the west side by the strong and imposing trunk of the spireless tower. The close setting of the pillars in the interior; their strong shafts, composed each of a cluster of four small columns; the columns corresponding to them in the walls, the diagonal and cross-ribs springing upwards from the capitals in various directions; the massiveness and simplicity of the ornamentation; all imprint on it the stamp of so much solidity: and the long vista affords so rich a perspective, that the impression made by the noble exterior is reflected again in the magnitude and beauty of the interior.

A building so regular and of such large dimensions must have exercised an irresistible influence on the architectural taste of the period. The churches in Wolbeck and Havixbeck, the elegantly designed transept church of Stromberg, built in 1344, and the large church in Altenberg, stand in the neighbourhood of Münster as charming copies of the Ueberwasser building, and thus as the purest specimens of Gothic art.

The tooth of time, the ravages of fire, the efforts of the Late Renaissance period, have unfortunately done their utmost to strip the building of its earlier beauties and its works of Art. The tower has no longer a spire, the figures on the north side are weather-worn, the mouldings of the exterior are broken, the north wall suffers from decay, the face of many of the doors is disfigured by Late Renaissance work; Renaissance sculptures and altars have even unto our own days usurped the place of the ancient German works, and with few exceptions, all the earlier works of sculpture, painting, and textile fabric have disappeared.

But our own period has already devoted much of its love of Art and reverence for antiquity towards the preservation and restoration of the Ueberwasser church. It has for some time been redecorated in a style which once more brings out the key-stones, and ribs, and finer

features of the building. The entire south wall is again brilliant with painted windows; the two side altars of the south aisle have been roofed with a baldachin-shaped canopy in the ancient style of altar decoration. The window above is embellished with figured representations and rich ornament, the remaining windows displaying only a simple pattern work and a deeper enrichment of colour in the crestings. The former window, however, contains three rows of figures; three in the undermost row, each framed by a pointed arch, in the middle row, as principal group, the Adoration of the Infant Jesus by Mary and Joseph, on a red tapestried ground, and above it three angels with scrolls inscribed, "Gloria in excelsis," &c., on a blue ground. Then follows the most perfect part, the baldachins and leaf-work. Deep colours, chiefly orange, fill up the crestings. On the west door the twelve Apostles at the sides, and the Holy Virgin on the middle post have been renewed, so that already every branch of Art has been brought into play towards the restoration. The plan, and still more the execution, bear testimony to the assiduity and honest effort of the artist to render his work worthy of such a church as the *Liebfrauen*. The various tones of the glass window, graduating from the bottom to the top, are too sharply separated for the background to bear the stamp of unity and repose. The architecture behind the three under figures would surround them with softer sweep, and blend better with the decorative pattern of the background if it were lighter and more slender. In like manner the principal figures would come out from the rich pattern of the background more perfectly and less like glass-painted figures, if they depended more on drawing and outline and less on flakes of colour. The new baldachin, technically considered, a well finished work, and as a beginning worthy of praise, would have been better had it been supported on cornered pillars of rich outline instead of the round columns on which it now rests; thus the whole would have had a better effect and been more pleasing to the eye, especially as the round columns of the church are themselves not bare but surrounded by four shafts, which have the effect of lightening them. The figures of the twelve Apostles at the door are in some respects worthy of attention for their outline, but fail in execution; the grain of the stone is not softened into life-like curve, and in point of style neither the position, drapery, nor expression bear any comparison with those of the noble figures still preserved near the west wall; yet these had so easily served as a type! It is true that the better is an enemy to the good, but still as long as any fault is to be discovered, however small it may be, the necessity exists for still greater striving, labour, and effort. Let us hope that the restoration will soon become a united whole, and that in few years the *Ueberwasser* church will stand before our eyes embellished and reinvigorated.

The architect Hertel designed the glass windows, and the architecture of the figured windows, and of the baldachin altar, which latter were executed in his atelier. The glass windows were executed by Hagemann, the cartoons were the work of Mosler. The Apostles and the Blessed Virgin on the west door came some years back from the

atelier of the sculptor Allard. The interior decorations were made by the sculptor Everts.

3. *Works of Sculpture, Painting, and Decorative Architecture.*—That the Ueberwasser church formerly possessed an interior decoration worthy of the building, is indisputable; we have already expressed our regret that almost all its works of art are destroyed.

At the time of the fire the walls glowed with the noblest paintings, and the church possessed an organ, which excited the enthusiasm of all the lovers of music of the period, "The organ," says Herm. v. Kerksenbrock (a. a. O. p. 49,) "which accompanies the singing of the tunes, brings forth such manifold and lovely tones, that we might believe we were listening to no earthly formed instruments, but that we heard with Pythagoras the harmony of the spheres." It was destroyed by fire. A new one was bought in 1578, at Middleburg, in Holland, whence, from a remote period, many paintings, and at that time most of the organs, were supplied, and in later times the best bells and the best bell founders also found their way from that country into the western part of Westphalia. Holland, indeed, exercised a marked influence in art over Germany from an early period of the Middle Ages until the time of the Renaissance, a fact, which has never hitherto received a thoroughly historical acknowledgment. The organ, which now stands in the west gallery of the nave, was formerly placed in the eastern corner of the south aisle.

It is singular, that as late as the year 1599, the fabrication of a tabernacle for the Consecrated Host should have been still required; in 1601 the sculptor Bernhard Kohlmann gave a design for the figures.

The most distinguished of all the works belonging to the time of the Restoration are two paintings by a master, who sprang from the most remarkable artist-family in Münster, that of Zum Ring. The father of this family, Ludger zum Ring the elder, was born in 1496, died on the 3rd April, 1547, and was buried at the west end of the Ueberwasser church. The few paintings that may with certainty be traced to him, display on the surface a French Dureresque realism, but the ideality of the expression, the grouping and the scope, are all true to originals and native tradition. At a time when this latter still deeply and exclusively stirred the fancy of the artist, and harmonized with the tone of mind of the people, French realism made its appearance in the wood-engravings, which beginning at Nuremberg, spread through Midland and North Germany, as may be seen in many ancient and costly impressions. The influence of Nuremberg wood-engraving is plainly to be traced in much of the sculpture of Westphalia and the Lower Rhine, and even in the figured representations of some altars at Calcar. To be convinced of this, it is only necessary to compare those sculptures with the numerous woodcuts both of a sacred and a profane nature of Wolgemutz and Pleydenwurff in the ancient folio edition of the *Chronicon Mundi*, or the Nuremberg Chronicle of the physician and philologist Hartman Schedel, of the 12th June, 1493. (Compare Potthast, *Bibliotheca historica medii ævi*, 1862, p. 526.) Other decorations in those early prints, originated the coloured decorations of several churches about the year 1500. As it is not neces-

sary here to enter into a full and formal account of this influence, it suffices to have pointed it out.

Ludger zum Ring left two sons, also painters. Ludger zum Ring the younger, or as he was called in Latin, Ludgerus Ringius Monasteriensis, first saw the light about the year 1518, and after 1579 we find traces of him in Brunswick. He earned his fame by portrait-painting. Ludger's other son was Hermann zum Ring, whose birth took place in the year 1521. His most excellent work is the Raising of Lazarus, of the year 1564, in Münster cathedral. The colouring is vigorous, the grouping artistic and life-like, the expression lacks certainly the ancient earnestness, but pleases by its truth, the drapery is no longer flimsy, but has already the grace of the newly engrafted Italian ideality; the architecture, though in smaller portions gothicized, has taken in the principal objects of the Renaissance for its type. This Hermann painted the two pictures which hang in the Ueberwasser church, westward, the one on the back wall of the south aisle, the other on the north wall of the north aisle. The former contains in the middle the ten Commandments, and above them the family of the painter, and was executed as a memorial to the father, who had died the year before. The other picture, "Jesus teaching His disciples to pray," sets naïvely before us the most familiar household proceedings of that period, and as the former was dedicated to the memory of the father, in like manner this picture is a tribute of affection to the deceased wife of the painter Adelheid tor Host, 1594. In the first picture the figures are treated more in the style of portraiture, in the last they are inferior both as to manner and colour. Hermann died in 1599, and with him descended to the grave the last reminiscences of early pictorial art in his native land. (Compare on the subject of this painter Becker and other works in Kugler's Museum, 1837, No. I., Lübke a. a. O. S. 366 f., Beschreibung der Stadt Münster, 1836, p. 259.)

We must speak lastly of a piece of sculpture remaining in the west pillar against the wall, which is esteemed neither by amateurs nor the ignorant in Art. Yet it strikes the eye of every one who crosses the open square on which the church stands, and is certainly to be remembered among the oldest sculptured works of Münster and Westphalia. A rather long four-cornered stone, considerably broader at the top than at the bottom, displays in a sunken panel the figure in high relief of a Bishop in full costume, a book in his left hand, his right bearing the crozier, the simple crook of which rises straight above the knob. Above two pillars in the corner is to be seen a canopied chair of angular outline. The whole work appears very primitive and of crude and embarrassed conception. We do not think we err in pronouncing this to be the tombstone of the first Hermann, who as the greatest benefactor of the Ueberwasser church, was buried there in 1042. For the form of the stone (compare Otte Kunstarchäologie, 4 Ausgabe, p. 233.) and of the crozier (compare Ad. Leop. Ritter, v. Wolfskron in den Mittheilungen der k. k. Central-Comm. II. 257 ff.), the clumsy workmanship, and its exclusively architectural character show clearly that it belongs to the eleventh century.

The former statue of the Blessed Virgin was erected with great

solemnity in front of the middle posts of the west door, in 1374, in order that the Queen of Heaven might here find a fitting place among the Apostles. In early times a light burned continually before it in a lantern suspended by a chain hanging from above the door. (Münster. Geschichtsquellen von Ficker, I. 2, 31.) Statue and lantern have long since disappeared.

4. *The Bells.*—The bells, the only cast-metal work of the church, neither originated from a great master, nor do they in weight and fulness of tone equal those of the larger churches which still remain. In fact the largest bell became cracked in recent times, and being sold as old metal, a break was thus made in the peal. Nevertheless, we deem the bells that remain worthy of notice, as they may contribute, if only in a small degree, to our information on the subject of campanology.

The heaviest dates from the year 1415, and is as sonorous in tone as it is beautiful in workmanship; in the latter point it is perhaps the most excellent work in Westphalia. Several rings ingeniously grouped, and some of them of very sharp outline, surround the rim, as well as the lower part of the skirt and the neck above; the latter has also an ornamental band, which with the hoops form a framework to the inscription. The inscription in small letters runs thus:

Gloria laus et honor sit tibi rex
XPERedemptor (sic) a. d. Mo. CCCC. XV.

Four-cornered stops separate the words, and small colons the figures. The ornamental band round the neck consists of pliable many-folded leaves wound about a stick. Outside, from the rim to half the depth of the skirt, the bell is also enriched with three reliefs flat enough not to add to its weight or to injure its tone, yet without any of the expressive and plastic beauty being sacrificed. On one side is the Blessed Mary with the Infant Jesus, on the other the Annunciation, on the same scale of size. The angel winged, and with beautiful locks and a gracefully looped up alb, holds in his hands, which are turned downwards, a scroll inscribed, and a lily with very delicate blossom; the Blessed Virgin holds in her left hand an open book, and the right is sunk humbly down. The heads of all the figures are of the Cologne type, roundish oval, the expression is exquisite, the hair abundant and wavy, the drapery massive but soft. Only to the same master can be ascribed another bell at Dülmen, which was cast in 1422, and which in its fine work and in the relief of the Annunciation resembles the Ueberwasser bell. The figure of the Queen of Heaven only is wanting.

To two other bells of middle size cannot be awarded similar praise, as regards either their tone or their workmanship. The ornamentation of the one is heavy, and the form stiff. On the skirt there is a flat cross, and the likeness of S. John the Baptist. The hoops are massive, and one might say lavished without due regard to the proportions of the rim and the neck of the bell; the inscription runs thus; "S. Johannes clamans in deserto sis noster patronus. Maria von Droste abbatissa, Johannes Tiher decanus, Lub-

bertus Meier Henricus Nunnink provisos. Anno 1658." Johannes Paris, who cast it, belongs to a family of bell-founders who had their origin in Lothringen. We become acquainted with a Johannes and an Anton Paris from many bell-inscriptions and written documents. Johannes appears first in the year 1643, at Ahsen, in West Recklinghausen, as a bell-master from Lothringen. (Manuscript communicated by Herr Lorenz, Minister at Waltrup.) In 1646 Anton Paris cast three bells at Freckenhorst; in the fifteenth year of the same century again a Johann Paris ordinis S. Francisci de Observantia cast bells at several places in Münster, and as far as the Grafschaft Mark. Perhaps Anton may be looked upon as the brother or relative of the first named Johann, and the last named John of the Franciscan Observants as his son; in any case all the bell-founders of this name belong to one family. After the Thirty Years' War, when Germany had become poor in workers and in works of Art, many skilled men came over from France and Holland to revive the dormant branches of industry. We notice, lastly, the hour bell with its inscription:

"Anno 1613 ist diese Glocke dem Kerspel zu Ueberwasser zu guitem verordnet und gegossen wurten. Si Deus prz (sic) nobis, quis contra nos." For form and embellishment it deserves no higher esteem than the bells of Paris. The name of the master is not mentioned, but it was cast by Heinrich Cäsem, a citizen of Münster, who in 1619 cast also the similar but larger S. Catherine's bells, of the tower of S. Lambert's.

THE LATE M. DIDRON.

WE reproduce in a condensed form, from the concluding number of the twenty-fifth volume of the *Annales Archéologiques*, recently published, a memoir of the late M. Didron, by his friend and fellow-labourer, the Baron de Guilhermy, his successor in the management of that periodical. This memoir, it will be seen, possesses considerable interest, as contributing to the history of the ecclesiological movement in France. The tone of melancholy running through it, at the spectacle of the discouragement sustained by the revivers of Christian Art in France at the hands of the selfish and materialistic Second Empire, is remarkable. We at all events, in England, in closing the long term of our periodical, can retire from the stage with the consciousness, not only of having striven for, but of having to a great extent achieved, success.

"Au moment de clore ce vingt-cinquième volume des *Annales archéologiques*, en rendant à notre ami un dernier devoir, nous ne pouvons nous empêcher de reporter nos regards en arrière sur cette œuvre de vingt-quatre années. Le chemin parcouru nous semble une de ces voies antiques bordées de sépulcres; à chaque pas, nous y rencontrons la mémoire d'un collaborateur disparu, Lassus, Géroente, Verneilh, Didron et bien d'autres. En 1844, nous étions pleins de jeunesse, d'ardeur, d'enthousiasme. Aujourd'hui, les rangs

sont éclaircis; nous restons à peine quelques-uns dont la vie s'épuise; les études qui nous ont si longtemps passionnés n'obtiennent plus cette faveur qui les accueillait jadis. Ne nous étonnons pas qu'il en soit ainsi après un intervalle de près d'un quart de siècle. Ce nombre d'années, quelque restreint qu'il puisse paraître, ne représente-t-il pas toute la partie vraiment active d'une vie humaine? Grande mortalitas ævi spatium.

"Le 13 novembre dernier, quelques heures avant le jour, Didron expirait au milieu de ses enfants adoptifs, après une cruelle maladie, on pourrait dire une agonie, qui n'a pas duré moins de deux ans. . . .

"Didron est né le 13 mars 1806, dans le bourg d'Hautvillers, près de Reims, autrefois célèbre par une antique abbaye de bénédictins. Son père, ancien militaire des armées de la République, était percepteur de la commune; sa mère était fille du notaire du même lieu. Le monastère d'Hautvillers a donné à l'ordre de Saint-Benoît une longue suite d'hommes d'étude et de science. L'église abbatiale, devenue celle de la paroisse, est encore pavée de leurs épitaphes. Le climat, le sol de la patrie exercent une action secrète sur le développement physique et intellectuel de l'homme. Ce coin de terre avait-il le privilège de produire des constitutions énergiques et laborieuses? A défaut d'une influence de cette nature, le souvenir des travaux de l'illustre dom Ruinart et de ses compagnons, les traditions de l'abbaye qui remontaient aux premiers âges de notre histoire, auraient suffi pour déterminer chez un enfant d'un caractère sérieux et réfléchi une tendance aux recherches archéologiques.

"Les parents de Didron prirent soin de lui faire commencer ses études classiques. En 1820, il achevait sa sixième au petit séminaire de Meaux, en obtenant un prix de mémoire et un autre prix équivalant à plusieurs accessits. Il continua ses classes au petit séminaire de Reims." "Au moment où il terminait ses études, en 1826, un voyage à Paris fut la récompense du zèle qu'il avait mis à remplir les fonctions d'un professeur absent."

"Ses études grecques et latines se perfectionnèrent à Paris. Pour subvenir aux dépenses de son séjour en cette ville, il se plaça comme professeur d'histoire dans une maison d'éducation. Ses moments de loisir étaient employés à suivre des cours de droit, de médecine, d'histoire naturelle. Ce fut alors que la lecture de la 'Notre-Dame de Paris,' de Victor Hugo, détermina sa vocation pour l'étude de l'archéologie nationale, qui devait faire le charme et l'honneur de tout le reste de sa vie." "Didron désira connaître l'homme illustre qui lui faisait voir un horizon nouveau. Dès 1829, il était admis et apprécié dans la maison du poète." "Son hôte n'eut pas de peine à le convaincre de la nécessité de voir les monuments et de les comparer entre eux. On lui proposa comme premier élément d'étude un voyage en Normandie."

"Didron s'était préparé à son premier voyage archéologique par de longues recherches. Il avait compulsé avec une infatigable ardeur les légendes et les actes des saints, l'immense recueil des Bollandistes, les œuvres des Mabillon, des Montfaucon, des Ruinart. Il s'aperçut bientôt que ces hommes, qui possédaient à un si haut degré la science et l'intelligence des chartes, des manuscrits, des inscriptions, s'étaient occupés des monuments bien plus au point de vue de l'histoire qu'à celui de l'art, et qu'ils n'avaient aucune règle certaine pour discerner les œuvres bâties, peintes ou sculptées des différents siècles de l'ère chrétienne. L'abbé Lebeuf, seul, dans son 'Histoire de la ville et du diocèse de Paris,' procédait avec méthode et faisait, avec une singulière sagacité, la part de chacune des grandes époques du Moyen-Age. C'est justice de reconnaître que ce savant avait même entrevu les principes de symbolisme qui présidaient à la construction ou à la décoration des églises. Il n'en restait pas moins à entreprendre pour l'archéologie ce qui a été fait, presque sous nos yeux, depuis le commencement de ce siècle, pour les progrès de la physique, de la chimie, de l'anatomie comparée, de la géologie. Il fallait constituer les principes, au prix d'une longue et opiniâtre analyse, pour arriver

graduellement à une suite de déductions logiques qui formeraient la géométrie de cette science toute nouvelle. Didron ne recula pas devant cette tâche dont la difficulté même était un attrait pour lui. La connaissance des textes sacrés, la précision de certaines notions théologiques qu'il avait puisées dans les entretiens des maîtres de son enfance, lui furent d'un grand secours. N'avons-nous pas vu un des écrivains célèbres des nos jours tomber, faute de notions de ce genre, dans cette erreur étrange de confondre l'Immaculée Conception de la Vierge avec la Conception surnaturelle de Jésus-Christ ?

"Didron s'était mis à l'œuvre sans autre intention que de faire de l'archéologie et d'entreprendre sur l'époque chrétienne le même travail que tant de savants illustres avaient accompli pour l'Antiquité. Dès les premiers instants, il se sentit appelé à remplir une mission plus grande à la fois et plus patriotique. A l'apogée du Moyen-Age, le xiii^e siècle lui apparaissait, non plus comme une ère de ténèbres et d'ignorance, mais comme une des périodes qui faisaient le plus d'honneur à l'humanité. L'Université de Paris se montrait à lui comme un foyer où l'Europe entière venait alors chercher la lumière."

"Aux yeux du vulgaire, l'art gothique passait tout au plus pour une aventureuse et brillante fantaisie ; Didron résolut d'établir qu'il était le fruit des combinaisons les plus savantes, et que jamais architectes n'avaient surpassé ceux du Moyen-Age, soit pour la grandeur des conceptions, soit pour la sûreté de l'exécution matérielle. On s'était persuadé, sur la foi de je ne sais quelles traditions, que la patrie de cet art était placée bien au delà du Rhin ; on voulait voir dans les chapiteaux de ses colonnes et dans les nervures de ses voûtes autant de souvenirs des sombres forêts de la Germanie qui avaient abrité son berceau. Didron a retrouvé son acte de naissance sur les bords de la Seine, au cœur de la France, et ce n'est certes pas pour notre pays un vain titre de gloire." "Tout en se livrant à des études d'un ordre aussi élevé, Didron trouvait encore le temps de se faire recevoir licencié ès lettres, et même il s'occupa un peu de politique. Il prit part à un concours ouvert par la 'Revue de Paris' sur cette question : 'Influence de la Charte sur les mœurs et des mœurs sur la Charte.' Son mémoire fut compris au nombre des travaux couronnés. Didron avait pris pour épigraphe cette maxime à laquelle il est demeuré constamment fidèle, et qui était le symbole de sa foi politique : 'La liberté est bonne à tout.' Quand on parle aujourd'hui de ces choses, ne semble-t-il pas qu'on sorte de la caverne des Sept-Dormants ?

"L'émotion causée par la révolution de 1830 était à peine apaisée que Didron parcourait à pied toute la Normandie. Il prit dès lors l'habitude, qu'on ne saurait trop recommander aux voyageurs qui veulent sérieusement s'instruire, de prendre ses notes sur place, en face des monuments, et de ne jamais confier à de fugitifs souvenirs ce qu'il pouvait immédiatement fixer au moyen de l'écriture. Les cahiers qu'il a laissés en grand nombre attestent une patience et un ordre vraiment merveilleux. Lorsqu'il arrivait devant une de ces riches basiliques normandes, si abondantes en sculptures, en vitraux, en détails d'ornementation, il commençait par le portail et finissait par l'abside." "Les carnets de ses voyages en Grèce, en Allemagne, en Angleterre, en Belgique, en Italie, en Espagne, ne sont pas épuisés, et ceux où il a consigné ses observations sur la plupart des provinces de notre pays contiennent certainement la matière de plusieurs volumes."

"Le ministère de l'instruction publique avait alors été confié à cet homme éminent, dont la noble vieillesse se poursuivait aujourd'hui entourée de la vénération de tous ceux qui savent encore apprécier la vertu et le talent. Le nom de M. Guizot nous rappelle, au bout de quarante ans, les meilleures émotions de nos jeunes années. Du haut de sa chaire de Sorbonne, il nous avait appris à voir dans les annales du passé autre chose qu'une nomenclature des faits plus ou moins affligeants pour l'humanité ; il nous montrait, à travers les âges, le travail lent, mais continu, de la civilisation, et nous imprimait au cœur cette tolérance politique et religieuse qui, à défaut de senti-

ments plus virils, fait l'honneur de notre temps. Après d'un ministre de ce caractère, la valeur personnelle de l'homme était la recommandation la plus puissante. Didron lui présenta un rapport sur l'étude de l'archéologie nationale. Le ministre s'occupait, en ce moment même, de la formation des comités historiques; il n'hésita pas à choisir Didron pour en être le secrétaire. Un arrêté du 13 janvier 1835 décida qu'il serait établi, près du ministère de l'instruction publique, un comité chargé de concourir, sous la direction du ministre, à la surveillance et à la direction des travaux entrepris sous les auspices du gouvernement sur l'histoire de la philosophie, de la littérature, des sciences et des arts dans notre pays. La première réunion eut lieu le 18 janvier, dans le cabinet du ministre. Au mois de mars, Didron était officiellement informé que ses obligations de secrétaire du comité institué pour la publication des monuments inédits de notre histoire consistaient, non-seulement à rédiger les procès-verbaux des séances, mais aussi à préparer la correspondance relative aux travaux du comité, en ce qui concernait les beaux-arts, à faire au ministre un rapport spécial sur chacune des questions que pourrait susciter cette correspondance, et à lui soumettre chaque mois une note détaillée sur la situation des travaux. Dès la fin de la même année, on avait reconnu l'utilité d'un comité spécial des arts et monuments. Deux ans plus tard, le comte de Salvandy, par son arrêté du 18 décembre 1837, déterminait ainsi les attributions du nouveau comité:

“Le Comité historique des Arts et Monuments recherche et publie tous les documents inédits relatifs à l'histoire des arts chez les Français; il fait connaître tous les monuments d'art en France, dans tous les genres: monuments religieux, militaires et civils; il fait dessiner et graver, pour les conserver à l'avenir, les œuvres remarquables d'architecture, de peinture, de sculpture en pierre, en marbre, en bois; il donne des instructions sur la conservation matérielle des ruines, statues, tours, chapelles, cathédrales, qui intéressent la religion, l'art ou l'histoire.

“Le Comité assiste l'Académie des Beaux-arts, sur le vœu et d'après les instructions de l'Académie, dans tous les travaux qui ont pour objet l'histoire artistique de la France.”

“C'était un grand et beau programme. L'exécution en fut confiée à MM. Barre, Victor Hugo, Ampère, Albert Lenoir, Mérimée, Vitet, Leprevost, Lennormant, Vatout, Ary Scheffer, du Sommerard, Delécluse, le comte de Montalembert, le comte de Bastard, le baron Taylor, Texier, le comte Léon de Laborde, avec le comte de Gasparin pour président et Didron pour secrétaire. La création du Comité donna aussitôt une impulsion extraordinaire aux recherches archéologiques dans tout l'étendue de la France. Les sociétés savantes, aujourd'hui si nombreuses, étaient alors clair-semées dans nos départements. Les villes les plus importantes, les anciennes capitales de province, avaient à peu près seules le privilège d'en posséder. Les mémoires, les documents, les notes affluèrent de toutes parts vers le Comité. C'était lui qu'on venait consulter sur l'opportunité de la restauration d'un édifice, sur les moyens de l'exécuter sans altérer le style primitif de l'architecture, sur le développement des musées locaux, sur l'organisation de l'enseignement archéologique, sur l'interprétation des monuments épigraphiques ou des figures symboliques qui couvrent les chapiteaux des cloîtres ou les façades des églises. A toutes ces questions diverses il fallait des réponses catégoriques, et c'était au secrétaire qu'incombait la tâche de les donner au nom du Comité.

“Le code archéologique se formulait peu à peu dans les séances du Comité, ainsi que le code Napoléon s'était élaboré, au commencement du siècle, dans les séances du Conseil d'État. La publicité de ces débats scientifiques était réclamée de toutes parts. Ce ne fut cependant qu'en 1843 que les procès-verbaux des séances commencèrent à paraître sous le titre de ‘Bulletin archéologique.’ La rédaction des quatre premiers volumes appartient complètement à Didron, et nous ne craignons pas de dire que ce sont, en leur genre, de

véritables chefs-d'œuvre." " Cette première série contient deux rapports remarquables sur les travaux des sessions de 1838 et de 1839 et la suite des procès-verbaux des séances du 29 janvier 1840 au 17 juin 1848. Une seconde série, composée aussi de quatre volumes, s'étend jusqu'au mois de janvier 1852 ; mais les procès-verbaux n'y occupent plus qu'une place très-restreinte, et la majeure partie de chaque volume est affectée à la publication des documents transmis par les correspondants du Comité. Quelques mois plus tard, le Comité subissait le contre-coup des événements politiques de ce temps. Le nom de Didron disparaissait de la liste de ses membres. On ne lui tint compte ni de son mérite ni de son dévouement. Son âme était trop virilement trempée pour ne pas supporter avec courage une disgrâce imméritée. Ne pouvait-il pas d'ailleurs s'en consoler quand il voyait sortir en même temps d'une compagnie dont ils faisaient aussi la gloire, MM. de Montalembert et de Lasteyrie, ses collègues de quelques années, devenus ses amis à toujours ?

" Pour reprendre la suite des travaux accomplis par Didron pendant l'exercice de ses fonctions de secrétaire du Comité, il nous faut maintenant remonter à quelques années en arrière. En 1836, dans l'intervalle de deux sessions, il employait six mois à visiter le centre et tous les départements méridionaux de la France. L'année suivante, il commençait, par ordre du ministre de l'instruction publique, un immense travail descriptif sur la cathédrale de Chartres. La monographie de cet admirable monument devait servir de type aux publications du même genre qui pourraient être successivement mises à l'étude. Lassus fut chargé d'exécuter tous les dessins d'architecture et d'ornementation, de lever les plans, de donner les coupes et les élévations ; M. Amaury Duval de dessiner toute la statuaire ; Didron de décrire le monument dans son état actuel et dans son passé, de photographier par la parole toutes les pierres, l'une après l'autre, toutes les statues, toutes les figures peintes sur le verre ou sur les murailles, toutes les formes variées que la sculpture imprime à la matière en lui donnant ce caractère et ce style qui accusent une époque, un siècle, une année. Le ministre, M. de Salvandy, se réservait d'écrire l'histoire de la cathédrale, de redire ses origines, ses vicissitudes, la vie des personnages qui l'ont pour ainsi dire habitée, celle des évêques qui l'ont ornée, agrandie, modifiée ; en un mot, de la faire revivre dans toute sa gloire. Ce magnifique programme n'a pu être rempli. La révolution de 1848 d'abord, et, un peu plus tard, la mort de Lassus, en ont arrêté l'exécution. Au bout de trente ans, on vient de compléter un atlas de 72 planches, assurément très-remarquables, mais qui ne forment que la moindre partie de la collection dont le ministre s'était proposé de faire un véritable monument. Le texte s'est aussi réduit à une explication sommaire des planches à laquelle M. Paul Durand met en ce moment la dernière main.

" Un premier séjour à Chartres, en compagnie de Lassus et de M. Amaury Duval, avait laissé à Didron des souvenirs pleins de charme." " Préparé au travail qui venait de lui être confié par une étude importante sur Notre-Dame de Paris, publiée alors dans la 'Revue de Paris,' à peu près introuvable aujourd'hui, il entreprit sans hésitation cette tâche prodigieuse de décrire, de nommer, d'expliquer les quatre mille statues en pierre et les cinq mille personnages des vitraux de la cathédrale de Chartres. Un rapport, adressé au ministre et inséré au 'Moniteur,' contient le récit détaillé des opérations de sa première campagne. La découverte à laquelle il attachait peut-être le plus de prix et dont il se plaisait à faire ressortir le mérite, était celle de la 'Liberté' sculptée au portail septentrional, au premier rang des Vertus politiques, dans une fière et triomphante attitude, portant sur son écusson deux couronnes royales. Didron nous apprend lui-même comment il trouva dans 'l'Encyclopédie' composée par Vincent de Beauvais, au xiii^e siècle, le fil conducteur qui devait le guider au milieu de ce labyrinthe où personne n'avait songé à s'engager avant lui. Rien de plus logique à la fois et de plus simple que le système suivi dans l'ornementation peinte ou sculptée de la cathédrale ; la

difficulté consistait à en surprendre le secret. Chaque personnage est à son rang, suivant l'expression de Didron, aussi bien qu'un soldat dans une armée. Les antiquaires qui nous ont précédés avaient peuplé les porches de rois mérovingiens, de comtes ou d'évêques de Chartres. Il faut voir avec quelle verve Didron fait justice de cette erreur dont les conséquences ont été déplorables pour nos collections de figures historiques. L'abbé Lebeuf avait pressenti que les personnages représentés dans nos églises appartenaient presque tous à l'Ancien ou au Nouveau Testament ; Didron a fait de ce point de doctrine un dogme archéologique désormais à l'abri de toute contestation. Les iconoclastes de 1793 auraient sans doute moins brisé de statues si Didron se fût rencontré là pour leur démontrer que leur fureur, dirigée contre quelque empereur carlovingien ou quelque despote capétien, s'exerçait en réalité sur un David ou un Salomon qui n'avaient rien à démêler avec la République une et indivisible.

"Le travail de Didron sur la cathédrale de Chartres existe tout entier dans ses cahiers de notes. Il en a extrait, pour la publier dans les *'Annales archéologiques'*, une étude complète sur les six jours de la création.

"Le Comité des Arts et Monuments avait demandé, en même temps, à son secrétaire la statistique archéologique de l'arrondissement de Reims." "Le savant professeur Varin et M. Hippolyte Durand, alors architecte de la ville de Reims, étaient adjoints à Didron comme collaborateurs, le premier pour les recherches qui tenaient plus spécialement à l'histoire, le second pour la partie technique et graphique de l'œuvre. Quelques mois s'étaient à peine écoulés que Didron avait déjà parcouru, le plus souvent à pied, toutes les communes dont l'exploration lui était attribuée. Ce travail considérable est resté en manuscrit. Les beaux projets ne coûtent rien à l'administration de notre pays ; la persévérance nous fait défaut quand il s'agit de les mener à bonne fin."

"Depuis longtemps, Didron cherchait une occasion d'ouvrir un cours public pour la propagation de ses doctrines. Vers le milieu de l'année 1838, sur l'avis du Comité des Arts et Monuments, le ministre de l'instruction publique autorisa Didron et M. Albert Lenoir à professer dans une des salles de la Bibliothèque royale, l'un l'iconographie, l'autre l'architecture, dans leurs rapports avec l'archéologie du Moyen-Age. Les leçons des deux maîtres furent suivies avec un empressement extraordinaire. La salle ne suffisait pas à contenir tous ceux qui accouraient pour les entendre. M. Lenoir exposait les modifications successives introduites dans l'architecture, en Orient, par l'Église byzantine, en Occident, par l'Église latine. Didron nous initiait aux mystères du symbolisme et nous expliquait l'enchaînement merveilleux de toutes les parties qui composent l'ornementation des cathédrales. Cette même encyclopédie de Vincent de Beauvais, qui avait servi de base à son travail sur la cathédrale de Chartres, fournissait à son enseignement un texte qu'il commentait avec une singulière sagacité. Les écrits et les leçons de Didron nous avaient inspiré un vif désir de le connaître plus intimement. Ce fut à la suite d'une des séances de son cours que prit commencement entre nous cette affection réciproque qui a été une des meilleures joies de ma vie, et que la mort, je le veux espérer, aura interrompue seulement pour quelques jours. Didron donna encore cinq leçons, en 1843, pendant les mois de mai et de juin. Nous avons souvent regretté que son cours n'ait pas été recueilli et publié. Les notes que nous avons prises sous sa dictée se sont malheureusement perdues.

"M. de Salvandy voulut récompenser le zèle infatigable de Didron, en lui conférant le titre de sous-bibliothécaire au département des manuscrits de la Bibliothèque du roi, avec la mission de procéder au récolement et au catalogue des peintures, dessins et miniatures qui les décorent. La Bibliothèque possède, personne ne l'ignore, une suite de chefs-d'œuvre en ce genre exécutés par les artistes les plus habiles de chaque siècle, depuis l'époque carlovingienne

jusqu'au règne de Louis XIV. Rédigé par Didron, le catalogue eût été vraiment digne de cette merveilleuse collection. La nomination de notre ami se rattachait à un système de réorganisation générale qui rencontra d'insurmontables résistances. L'autorité ministérielle vint se briser contre l'omnipotence des conservateurs. Didron ne fut jamais installé; mais sa nomination nous a du moins valu un excellent mémoire, où il a développé ses idées sur l'importance des manuscrits à miniatures pour l'art, pour l'histoire, pour l'iconographie réelle ou symbolique, sur leur classement et sur les précautions à prendre pour en prolonger indéfiniment l'existence."

"Pour continuer et pour compléter ses travaux sur les monuments chrétiens de l'Occident, Didron pensait qu'il était indispensable de voir les monuments chrétiens de l'Europe orientale, d'étudier la religion grecque à sa source, dans son architecture, sa sculpture, sa peinture et sa liturgie. La Grèce n'avait pas encore été explorée sous ce rapport. Les voyageurs, qui en avaient examiné avec le plus de soin les monuments antiques, étaient passés au pied des monuments de l'art byzantin pour ainsi dire sans les voir. Pendant les six derniers mois de 1839, Didron visita la Grèce et la Turquie d'Europe; il étudia les monuments chrétiens de la Morée, de l'Attique, de la Livadie, des îles d'Eubée et de Salamine, de la Thessalie, de la Macédoine, de Constantinople. Son attention se porta principalement sur les monastères des Météores et du Mont-Athos. A son retour en France, ses bagages étaient réduits à rien et ses ressources épuisées; mais il revenait riche de 163 dessins archéologiques, de 110 feuilles d'estampages d'après des sculptures, des ciselures ou des inscriptions, de 12 échantillons de manuscrits grecs palimpsestes, et de trois cahiers manuscrits de musique grecque ancienne. Ce fut aussi pendant son séjour au Mont-Athos qu'il prit, avec le concours des autorités locales, les dispositions nécessaires pour obtenir une copie de ce 'Guide de la peinture' qui sert encore de canon aux artistes byzantins pour la décoration des églises, des cloîtres et des principaux édifices renfermés dans l'enceinte des monastères. Il a eu soin de faire lui-même l'histoire de l'acquisition de ce singulier manuscrit ('Annales archéologiques,' t. ii. p. 36.) Didron n'a publié dans les 'Annales' qu'une partie de son voyage en Grèce. Les notes qu'il a laissées pourraient fournir encore, en grand nombre, des articles non moins dignes d'intérêt que ceux qui ont déjà paru. Personne mieux que lui n'a fait connaître l'organisation et les monuments de cette étrange république chrétienne du Mont-Athos, dont l'existence à travers les siècles, au milieu des vicissitudes les plus menaçantes, est à elle seule quelque chose de prodigieux. Ne nous semble-t-il pas que nous l'avons accompagné dans ces demeures mystérieuses qui tiennent à la fois du monastère et de la forteresse, et que nous faisons avec lui l'ascension des Météores, où le moine passe sa vie entre le ciel et la terre, comme saint Siméon sur sa colonne? Une corde et une tourniquet rattachent seuls au monde les habitants de ces aiguilles de pierre. Didron rapporta des rives du Bosphore et des côtes de l'Archipel l'explication de certains rites, de certaines observances, de certaines traditions symboliques, transmis par l'Eglise orientale à sa sœur cadette l'Eglise latine. L'iconographie byzantine, demeurée fidèle aux prescriptions d'un code dont les formules n'ont pas varié depuis une longue suite de siècles, vint éclairer d'un jour nouveau celle de nos cathédrales. Pour ne citer qu'un exemple, nous rappellerons que ce furent des peintres grecs qui expliquèrent à Didron cet admirable sujet de la 'Divine Liturgie' où le Christ, pontife suprême, s'offre lui-même à son Père, assisté d'un chœur d'anges qui lui présentent les vases et les instruments du sacrifice eucharistique.

"D'autres voyages suivirent, à divers intervalles, celui dont nous venons d'indiquer sommairement les principales circonstances. Didron explora une partie de l'Allemagne, en 1843; l'Angleterre, en 1846; l'Espagne, en 1848; puis, de 1848 à 1858, la Belgique, la Hollande, la Suisse et l'Italie. Le voyage d'Allemagne fut publié en plusieurs feuilletons dans l'Univers. Les 'An-

nales archéologiques' ont rendu compte des autres, en totalité ou en partie. Le voyage d'Italie ne fut pas moins fécond en résultats que celui d'Orient. Ce beau pays n'était guère mieux connu que la Grèce."

"L'art de cette époque (xiii^e siècle) ne se présente pas en Italie avec les mêmes caractères qu'en France, en Angleterre, ou en Allemagne ; mais, si les dissemblances sont nombreuses et considérables, il n'est cependant pas difficile de retrouver les traits principaux d'une communauté d'origine et d'inspiration. Les lecteurs des 'Annales' n'ont assurément pas oublié la description féerique donnée par Didron des édifices les plus importants et du palais municipal de Sienne, cette cité merveilleuse qui semble sortie d'hier des mains du Moyen-Age. Les créations les plus fantastiques de nos peintres de décorations d'opéra n'ont jamais mis en scène un ensemble à la fois plus beau et plus pittoresque. A Rome, la ville des grands pontifes se révéla tout entière à Didron telle que xiii^e siècle l'avait faite, avec ses tours innombrables incrustées de faïences aux mille couleurs, ses cloîtres aux colonnes de marbre enrubannées d'or et d'émaux, ses façades et ses absides resplendissantes de l'incomparable éclat des mosaïques. A Venise, à Vérone, l'iconographie du Moyen-Age, avec son symbolisme le plus raffiné, lui apparut peinte à fresque ou sculptée en marbre. Tandis qu'il écrivait en présence de ces vieux témoins d'un glorieux passé, son neveu préparait les dessins qui devaient illustrer le texte, et dont notre public a pu apprécier plus d'une fois tout le mérite. A la suite de son voyage, Didron fit exécuter le moulage complet du chandelier de Milan, ce chef-d'œuvre de composition, de fonte et de ciselure, dont la place nous semblait marquée à notre École des beaux-arts, entre la chaire de Pise et les portes de Florence, et que nous aurons peut-être bientôt le regret de voir passer en des mains étrangères. La France, qui le croirait ? ne se trouve pas assez riche pour se réserver d'aussi précieux modèles.

"Nous n'avons pas cru devoir interrompre la série des voyages de Didron, en classant, à la date qui lui appartient, la fondation des 'Annales archéologiques.' Tous ses amis le sollicitaient, depuis bien des années, de se mettre à la tête d'une publication périodique, qui lui offrirait le moyen le plus puissant de propager ses doctrines. Il se rendit enfin à nos instances. Les 'Annales' commencèrent avec l'année 1844. Pour garantir contre toute fortune contraire les premiers temps de leur existence, Didron s'était assuré du concours de quelques personnes dévouées, qui auraient couvert, en cas de besoin, les frais matériels de l'œuvre. Didron ne possédait point les capitaux nécessaires à la création d'une entreprise de cette nature, et cependant il n'eut point à recourir à la ressource extraordinaire qu'il s'était ménagée. Les 'Annales' furent accueillies, dès le principe, avec une telle faveur qu'elles se suffirent à elles-mêmes, sans avoir autre chose à demander que la collaboration désintéressée de tous ceux qui avaient si longtemps insisté auprès de Didron pour qu'il consentît à diriger et à concentrer leurs efforts. Les vingt-quatre volumes, publiés de 1844 à 1865, sont là pour témoigner du soin apporté à la correction des textes, à la beauté des caractères, au choix et à l'exécution des planches. Cette œuvre occupera, nous en avons la conviction, le rang le plus honorable parmi les publications de notre époque et de notre pays. Nous espérons qu'un volume de tables des matières viendra, un jour, compléter la première série de cette magnifique encyclopédie des arts du Moyen-Age. Le contingent personnel de Didron représente, au moins, la moitié de l'ensemble. Nous citerons, parmi ses articles les plus importants, les récits de ses voyages, l'iconographie des monuments religieux et des édifices civils, les recherches sur la musique, sur les artistes, sur les signes lapidaires, les dissertations sur le symbolisme, la description du chandelier de Milan et celle des œuvres les plus remarquables de l'orfèvrerie religieuse, la mise en scène des triomphes allégoriques chantés par Dante et par Pétrarque.

"Les derniers travaux considérables qu'il ait produits sont une description des sculptures de l'église de Notre-Dame-de-l'Épine et une explication des

vitrail de la cathédrale de Chartres où figure la légende de Charlemagne et de Roland.

"La publication de l'iconographie des personnes divines, sous le nom d' 'Histoire de Dieu,' précéda de quelques mois l'apparition des 'Annales.' Ce volume devait ouvrir une série spéciale d'instructions, adressées par le Comité des Arts et Monuments à ses correspondants. L'histoire des anges et celle des démons, déjà préparées, n'ont pas été imprimées. Celle des principaux saints et de leurs attributs aurait suivi un peu plus tard. Le premier volume de cette iconographie chrétienne obtint un rare succès." "L'histoire des hiérarchies célestes se serait présentée sous les formes les plus suaves et les plus gracieuses ; mais c'est surtout dans l'histoire du Diable que Didron se serait trouvé à l'aise pour déployer toute sa verve et toute son imagination. Le sublime, le terrible et le grotesque se devaient rencontrer, comme dans un drame de Shakespeare, dans l'histoire des représentations et des opérations démoniaques.

"Nous avons dit comment le 'Guide de la Peinture' des artistes byzantins était venu en la possession de Didron. La traduction de ce manuscrit, accompagnée de notes qui forment un traité d'iconographie grecque et latine, le plus complet qu'on possède encore, fut publiée en 1846, sous le titre de 'Manuel d'iconographie chrétienne.' "

"Il ne serait pas facile, aujourd'hui, de réunir les articles, on peut dire innombrables, publiés par Didron dans les journaux ou dans les revues, sur toutes les questions qui pouvaient intéresser l'archéologie."

"Pour favoriser dans l'exécution des œuvres, dont plus d'une fois il leur traça le plan, ses amis et ses collaborateurs, Didron fonda, en 1845, sa librairie archéologique. Son frère Victor, jusque-là étranger aux études de cette nature, mais doué d'une remarquable intelligence et d'une invincible persévérance, prit en mains la gestion du nouvel établissement. Commencée dans une modeste chambre, et riche à peine de quelques volumes, la librairie eut bientôt conquis une légitime notoriété. Des livres excellents vinrent se placer sous le patronage de son fondateur, tels que les chants de la Sainte-chapelle et la collection des chants liturgiques de M. Félix Clément, les travaux de Félix de Verneilh sur la cathédrale de Cologne et sur l'architecture byzantine, l'Architecture civile et domestique de MM. Verdier et Cattois, l'Histoire de l'harmonie au Moyen-Age, par M. de Coussemaker, les études de M. Labarte sur l'histoire de l'Art et de l'Industrie.

"Didron s'était tenu jusqu'alors dans les régions de la théorie pure ; il pensa que le moment était venu de mettre lui-même en pratique ce qu'il enseignait aux autres depuis longues années." "Ce fut dans une ancienne et pittoresque maison de la rue Hautefeuille, aujourd'hui disparue, qu'il fonda en 1849, au sortir d'une révolution, sa manufacture de vitraux. Cette vieille construction lui plaisait singulièrement, avec sa tourelle angulaire, son escalier monumental, ses combles à plombs historiés, son vaste et tranquille jardin où s'élevèrent les premiers fourneaux de la fabrique nouvelle. Les commandes affluèrent dès le commencement." "Bientôt les ateliers de la rue Hautefeuille se trouvèrent insuffisants, et l'établissement fut transféré dans le vaste local qu'il occupe encore dans la rue Saint-Dominique." "Nous devons nous borner à mentionner les plus considérables, celles qui nous ont le plus vivement frappé, soit par l'excellence de l'exécution, soit par l'originalité du sujet. . . .

"La peinture sur verre semble, depuis longtemps, exclusivement réservée aux édifices religieux. Didron s'était proposé d'en faire revivre l'usage pour les palais, les châteaux, les édifices municipaux, les riches habitations bourgeoises et même pour les théâtres. Nos lecteurs n'ont pas oublié les pages éloquentes où il s'est attaché à faire ressortir tout le parti qu'on en pourrait tirer pour l'ornementation de l'Opéra, dans les baies destinées, soit à recevoir directement la lumière du jour, soit à être éclairées, pendant la nuit, par le feu des lustres ou des lampadaires.

“La plupart de ces grands travaux, surtout ceux des dernières années, ont été accomplis par Didron, avec la collaboration de l'héritier de son nom et de ses œuvres. La mort ne les a pas interrompus. Les séries de verrières commencées pour Notre-Dame de Châlons, pour Saint-Vincent de Marseille, pour Saint-Maclou de Pontoise, pour Saint-Pierre de Montpellier, se continuent, en ce moment même, d'après ses doctrines et ses traditions.

“Didron aurait voulu faire pour la fabrication des divers objets de métal nécessaires à la célébration des rites catholiques ce qu'il avait réalisé pour la peinture sur verre. Une fonderie de bronzes fut établie, en 1858, à côté de la manufacture de vitraux. Le prix excessif de la ciselure, quand il s'agit de la pousser à un certain degré de perfection, n'a pas permis de maintenir longtemps cette nouvelle et importante création. Du moins a-t-elle vécu assez pour produire quelques ouvrages remarquables.

“Sans dédaigner les distinctions, notre ami ne les recherchait pas; elles ne lui ont pas manqué cependant. Il était chevalier de la Légion d'honneur et de Saint-Grégoire le Grand. Nous avons aussi compté, dans ses archives, plus de trente diplômes de sociétés savantes qui avaient sollicité l'autorisation d'inscrire son nom sur leurs registres.”

“Quand on compare l'art d'aujourd'hui avec celui qui, vers 1830, passait pour la plus haute expression de l'esprit humain, on reconnaît du premier coup-d'œil, à l'avantage de notre époque, quelque mal que nous en puissions penser ou dire, une incontestable différence. Didron aura eu la gloire de travailler avec énergie à une rénovation qui tôt ou tard portera ses fruits.

“Le cœur de l'homme était, chez notre ami, à la hauteur du talent de l'écrivain, de l'imagination de l'artiste. Ceux que ne sont pas entrés dans son intimité ne pourront jamais apprécier tout ce qu'il y a eu dans cette vie de vertu, de dévouement, d'abnégation personnelle. Sous une enveloppe un peu rude peut-être, mais qui ne sied pas mal aux âmes de forte trempe, on découvrait une sensibilité exquise et la disposition la plus affectueuse à venir en aide aux misères morales ou matérielles d'autrui. Après avoir vaillamment lutté, pendant de longues années, contre la mauvaise fortune, Didron arriva enfin à une situation meilleure; il en a peu profité pour lui-même, conservant toujours la même simplicité dans ses habitudes; mais il en a largement fait profiter tous les membres de sa famille. A l'égard de ses amis, on le trouvait quelquefois exigeant. Il en avait bien le droit, car il n'était pas de ceux qui oublient les services passés et qui, une fois arrivés au but, méconnaissent la main qu'on leur a tendue pour les y attirer. La perte d'un tel homme nous a laissé triste et découragé . . . *moerentem fraterna morte.*”

THE NEWEST WINDOWS IN COLOGNE CATHEDRAL.

(Translated from the Organ für Christliche Kunst.)

WHILST the continuation of the works of the cathedral has been brought so far forward, that the northern tower will soon attain the height of the new southern one, the decorations of the interior, by the completion of statues and of stained windows, is also rapidly advancing, and the entire under row of the latter will soon be seen throughout the cathedral. If on many accounts it is a matter of complaint and blame that neither the subjects nor their style of execution afford ground for satisfaction, these new productions on the other hand give occasion for interesting comparisons. These for the present we confine to the latest works of glass-painting in the south transept, reserv-

ing for later notice a general view of the old and new windows taken together.

The half window in two divisions, in the corner of the east wall, opposite the Görres window, was presented by the brothers and sisters of the families Göbel and Dünn, and was executed in the atelier of Herr Fr. Baudri.

The principal picture represents the Archdeacon Lawrence at the moment in which he meets Pope Sixtus II. being led to death, and speaks the words, "Father, whither goest thou without thy son?" &c.; and the Pope comforting him, answers, "I forsake thee not, my son; a harder strife, and a grander triumph await thee. Cease to weep, after three days wilt thou follow me."

Beneath this picture stand under rich canopies two patrons of the donors, S. Hilary and S. Lambert. All the figures are of life size, surrounded by architectural ornaments, disposed like those of the Görres window and of the first windows presented by King Louis of Bavaria.

Near this half window, close to the south entrance, an entire window in four divisions, from the glass manufactory (formerly royal) of Munich, has been put up by the Directors of the Cologne and Minden Railway. The upper picture represents the Conversion of S. Paul, when the SAVIOUR appears to him on his way to Damascus, and says, "Saul, Saul, why persecutest thou Me?" In the under division are SS. Athanasius, Basil, Gregory of Nazianzum, and Chrysostom; and over the upper picture, framed with architectural work, is a small representation of S. Paul receiving authority from the High Priests at Jerusalem for the arrest of Christian men and women in the synagogues.

In examining closer these windows so full of figures, and comparing them with the others presented by King Louis, we perceive in every respect a great difference between the two, and a difference which is in no respect favourable to the newer windows. As regards the composition, it is wanting in the repose and ideality of conception which distinguishes the first windows in so high a degree; in these latter ones a scene meets the eye, conceived in a restless and naturalistic spirit, and executed in modern Genre style; the drapery is also far inferior. The pre-eminence of King Louis' windows, and their indisputable claim to be in every respect the most perfect work in glass painting of our times, must however be reconciled with the fact that they scarcely fulfil their object in the cathedral,—standing out there too much as a piece of dazzling work to which the cathedral serves only as a frame. The ornamentation, rich in colour and form, and of which the gold and silver architecture imparts to the whole an unsurpassable splendour, is not to be found in the new window; in a subdued grey or yellow colour from which all the glow and warmth of burnt glass is absent, the window serves to throw out the architecture, and the cold tone everywhere predominant is still more intensified by it. This appears certainly to have been intentional in order not to detract from the effect of the subject of the picture; but looking from the first Munich windows, in

which this is not the case, to the new window, the latter thus only loses that brightness which is the especial characteristic of glass painting. As regards the technical treatment, it is undoubtedly not equal to that of the earlier windows, but carries out nevertheless the traditions of the Munich school, and is distinguished by the careful execution of especial portions, namely, the heads.

If we do not therefore deny that the new Munich window rises in point of execution far above most modern glass paintings, the fact is undoubted that, compared with those preceding it, it is inferior, while the Görres window, painted about the same time and now placed near it, announces the still further progress of the Munich establishment.

The window lately come out of the atelier of Herr Fr. Baudri affords, in like manner, occasion for comparison with other windows painted and burnt in some twenty years ago in various glass painting establishments of Cologne. For example, near this new window the Marian choir contains many subjects taken from the life of Mary, and executed partly in the atelier of Herr P. Grass, and partly in that of Herr Fr. Baudri. As well in technical treatment as in the arrangement of the figures and ornament, these betray an uncertainty and weakness which mark all beginnings. By a timid dependence on Mediæval forms, without a strict rendering of them, (to which in much of the French and Belgian glass painting it has been endeavoured to attain,) as well as by want of decision in the colouring, they leave every one dissatisfied, both the lovers of the mediæval school and those who prefer the modern direction of taste.

Opposed to these, the new window announces remarkable progress, or rather an entire abandonment of the standing-point, which the glass painting of that time had taken at Cologne. It is true that the artist had before him the task of making the new window as much as possible in harmony with those from Munich, among which it would be put up, hence naturally all resemblance with those of the Marian choir would be avoided; still without being a servile imitation of the Munich school, it approaches much more nearly to the Munich windows than to those earlier ones of Cologne. The effect of the whole is excellent throughout. The colours are powerful and harmonious, and show by their selection and blending together that the design has been to produce a brilliant effect in every part, rather than to concentrate it on the principal picture,—a design that has succeeded. In this respect we find an essential contrast in the new Munich window, which is remarkable for the unequal treatment of the various portions. Thus the flesh tints of individual heads, as in all Munich windows, have been particularly studied, while in the decorative portions some are too strong, others too weak; the canopies, for instance, do not come out decidedly enough from the tapestried ground-work. This defect might certainly serve to give to the entire ground-work a more tapestried character, which in fact it possesses in a greater degree than any other modern window; but this tapestried effect should be attained by other means. Above all things neither through the perspective, nor through the light and shade should the figures or the architecture of a picture

come out too prominently, and they must particularly preserve that simplicity of outline which best separates the various colours and bounds the forms. In this respect Fr. Baudri's work, though painted in accordance with the modern windows, has yet observed much more moderation than the newest one from Munich, which has entirely deviated from the right aim, distinguishable in the Görres window above all others.

It is not within the scope of glass painting to animate the window spaces with pictured representations such as the artist paints on the wall or on his easel. The design of painted windows in Gothic churches is not only to affect the mind and feeling of the spectator by the object and manner of representation, and to bestow a fitting adornment on the house of God, but also to clothe, as with a carpet, the spaces between the pillars,—the usual place of the window,—and to break the light, which through clear white glass falls too strongly, animating it with form and colour.

That is the object to which glass painting was applied in the best period of the middle ages, and which up to this time has been unattained by any modern glass painting. From this object the naturalistic direction, as it may be fitly termed, is further removed than any other, and has improperly been transferred to glass from the easel. It may produce wonderful effects and excite much admiration, but it is not suitable in the church, for it does not subordinate itself and form a part of God's house, but stands on its own merits, and, like most modern art, is there for its own sake.

While on the above grounds the masterpieces of mediæval glass painting rank higher than any of the newer productions of our times, nevertheless we do not recommend a slavish imitation of the ancient as the chief end of the efforts of our artists. On the contrary we condemn as error, fatal to all sound progress, when the old windows are translated into new in such sort that the figures are deprived of that dignity, which only a master of the art can conceive for his own creations, and that the essentials of mediæval art are sought for mainly in a departure from natural situation and proportion. That then is called mediæval style which is often only its caricature, and of which the general effect is that true mediæval art has not found universal recognition.

It is a further error to give the appearance of old painting to the windows by an artistic reproduction of the obscurity which certain portions have acquired from the accumulation of rust and dirt. The old glass paintings possess from that very accident a charm of their own, and the subjects they represent have about them an air of mystery, which is further enhanced by the severity of the style. Among these gloomy and black and untransparent portions appear others, that have remained brighter, and which come out the more brilliantly from the contrast, and this irregular division lends to the whole window life and movement. But this effect has been brought about by age,—an age that counts only after hundreds of years: the pictures were originally as clear as the unstained glass itself. Had it been painted dark, the whole would now have appeared entirely black and opaque, as will

certainly be the case in a few years with the windows, in which the darkness and dirt have been burnt into the glass.

In this respect the new windows from Munich over the triforium have gone as far as possible in their efforts to imitate the old ones; so that out of the same establishment the two extreme directions of art have met in the cathedral. The genuine and true lies however between them, and we may venture to hope that out of these wavering efforts honest endeavour may at last find the golden medium.

Remark of the Editor.—We think that the works out of the atelier of Herr F. B. have in effect hit upon the right path, as his great window over the north door and the newly bespoken one testify. This redounds greatly to the praise of the institute, and the more especially so that the price amounts to only half of the Munich window.

SOUNDING-BOARDS.

To the Editor of the Ecclesiologist.

MY DEAR MR. EDITOR,—The letter of C. A. S., in the number for October, leads me to write on a subject which I began to consider many years ago. I believe it is generally acknowledged by architects of the present day, that useful things are not necessarily ugly, nor beautiful things useless: but somehow this truth has not been practically exemplified in the matter of sounding-boards. The old-fashioned flat sounding-board was capable of being made ornamental, but its usefulness was very small. I never saw the sounding-board in Attercliffe church; but according to my remembrance of that at S. Giles', Cambridge, its only æsthetic merit is that of being perfectly in keeping with the general unattractiveness of the building. Anything, of course, can be polychromed, and so made more tolerable; but it is desirable in a church to have beauty of form as well as of colour. Besides, it seems very clear to me that the form generated by the revolution of a parabolic arc round its axis is not by a great deal the most useful form for a church sounding-board. Such a construction can only help to send the preacher's voice straight in front of him. Accordingly in S. Giles' the pulpit is placed in the centre of one of the end walls, (whether the east or west wall I do not remember at this distance of time,) and the pulpit at Attercliffe is described as being "in the centre of the church, fifteen feet in advance of the altar rails," positions the disadvantages of which I need not point out. But I very much doubt whether people right and left of the preacher, and thirty-six feet from him, would hear easily. Such a sounding-board is evidently not well adapted for use in the naves of cathedrals, &c., where the width of the nave and aisles must be taken into account.

Let us consider what conditions a sounding-board should fulfil. First, it ought to intercept those portions of the waves of sound which

pendent from a vaulted roof. The sharp point, which might seem to threaten the head of the preacher, had better be cut off, and replaced by an ornamental boss, as the loss of a few inches of reflecting surface in this part of the board is of no consequence.

I proceed to show how working drawings of a sounding-board of this kind can be made out. AB is a horizontal line about four feet from the floor of the church, drawn in the direction in which the preacher is to face, representing the average level of the ears of the congregation; C a point a little in front of the mouth of the preacher; D about eighteen inches above C . Determine the point E in AB where the effect of the sounding-board begins to be wanted; join DE , and through C draw FCG parallel to DE ; produce ED to H , and make DH equal to CD : draw HF perpendicular to FG , and produce FH : through K , a point taken in this line, draw KP parallel to CG : then, if CP and KP are equal, P is a point in a parabola whose focus is C , and axis is CG . Let us suppose B to be the furthest point to which the preacher's voice, aided by the sounding-board, can reach. In some cases this may fall short of the western wall of the church; but whether it does so or not can only be determined by experience. Then, if KP produced meets the horizontal line in B , P is the limit to which the sounding-board need extend. The other points in the curve, between D and P , will be determined by making the distance from C equal to the perpendicular distance from FK . If PL be a horizontal line meeting AD produced in L , PL will be the semidiameter of the sounding-board.

The figure has been drawn with regard to distinctness, rather than to the proportions which are likely to occur in practice, and therefore the sounding-board seems very broad. Supposing the octagonal form to be chosen, it will be convenient to determine the shape of the ribs first. Each rib will be a parabola, which may be determined by increasing LP and all similar lines in the proportion of the radius of the circle circumscribing an octagon to that of the inscribed circle. The spaces between the ribs may be filled with thin pine boarding. An ornamental moulding can be placed round the edge of the sounding-board; but it should not descend below the parabolic surface. The back part of the sounding-board will of course be intercepted by the wall or pier against which the pulpit stands. A bracket can be placed here to help to support the sounding-board. When finished, the parabolic surface should be coated with varnish that will dry hard.

Yours truly,

Corringham Rectory, Essex.

S. S. GREATHED.

KING ETHELBERT'S GIFTS TO S. AUGUSTINE'S, CANTERBURY, 605.

To the Editor of the Ecclesiologist.

SIR,—In the Public Record Office there are two of the earliest charters of King Ethelbert, made to S. Augustine's, Canterbury: the second

[A.D. 805] is repeated in an inspeimus charter of King Edward III., anno 36, n. 3. Mr. Kemble, *Cod. Dipl.* I. 5, has printed the latter from MSS. in the British Museum, and the "official" translation runs thus: "A silver dish, a golden sceptre, a saddle with a bridle ornamented with gold and gems, a silver mirror, silken dalmatics, and an embroidered cope." I read the later copy thus: "Missurum [Kemble, missurium] eciam argenteum, scaptonem [Kemble, scapton] aureum, iterum sellam cum freno aureo et gemmis exornatam [Kemble, ornatam], speculum argenteum, armilcaisia oloserica, camisia ornatam, quod mihi exennium de dño papa Gregorio sedis apostolicæ directum fuerat." Somner (p. 50) prints the words "missarium, sceptrum, item, auro, armigausa." Ducange interprets scapton as a vessel.

On reference to Anastasius Bibl. in the life of Gregory II. (No. 186) I find the Pope giving to the King of the Lombards *armilausiam*, with the various reading *armillas* sive *armillariam*, clearly a pair of armlets. In the life of Benedict III. (No. 575) the King of the Saxons offered at Rome "*camisias albas sigillatas holosericas cum chrysoclavo*," "white robes of silk, figured, and having a border of gold." Scapton, i. q. *σκαπτρίον*, I take it, comes from *σκάπτειν*, fodire, and means a hollow bowl. Ducange quotes a passage in which the word occurs in connection with basins and vases. Missurum is possibly a cup of presentation.

Yours faithfully,

MACKENZIE E. C. WALCOTT, B.D., F.S.A.

P.S.—In the Cotton Library there is some curious correspondence on the subject of converting the English abbeys into cathedral churches, showing that the Cardinals objected on the ground that the Bishops would neither be consecrated at Rome nor receive birret and rochet from the Pope, and this they considered derogatory to the see of Rome: moreover the Cardinal of IV. SS. required that annates should be paid. (Cotton MS. Vit. B. X. 152. XI. 50, 139, 243.)

NOTES ON ENGLISH EAGLE-LECTERNS.

HAVING not long since obtained the measurements of several of the principal cathedral lecterns in England, we have thought that the information collected, though far from complete, might be of service, and therefore take the present opportunity of laying some memoranda on the subject before our readers.

The largest, and in many respects the finest, eagle in the kingdom is, we believe, without doubt, that in S. Paul's cathedral, which is said, in Ellis's continuation of Dugdale's history of S. Paul's, to have been originally gilded. It measures nearly 8 ft. 6 in. from the pavement to the crest of the bird, which is 2 ft. 9 in. in height, with a breadth across the wings of 3 ft. 3 in. The brass pedestal, including the lions at the base, is 5 ft. high; and the plinth beneath these last, and that on which the whole stands, are together 9 inches more.

The figure of the eagle designed after nature is, as probably most will agree, of the highest merit. While apparently stooping to sustain its sacred burden, it yet seems "*ad astra tendens*;" it is spirited and life-like; while the plumage and other details are admirably executed. It has the great recommendation too, of being disposed at such an angle, as to carry the volume on its wings at the slope most convenient for the reader; and hence a supplementary desk, an unsightly after-thought often detrimental to the effect of similar works, has never been required. On the other hand, the provision for lighting is very ill-contrived. For this purpose a hole has at some time been pierced on the upper part of the bird's neck, into which a candle-socket can be fitted; and by the flickering light of a single taper inserted thus, just above the book and in front of the reader's face, have we seen the officiating minor canon struggle to deliver the lessons to the people beyond. At other times, a transverse branch carrying a taper at each extremity is affixed yoke-like to the same spot, with a result but one degree less incongruous and inconvenient. The pedestal is nearly concealed by an enclosure of brass railing; which, at the rear of the lectern, is rather curiously adapted to serve the purpose of a litany desk. Whether regarded as a symbolical ornament, as a work of art, or merely as (with the exception we have named) a well-planned Bible rest, we do not consider that this magnificent eagle has in any church we are acquainted with been hitherto surpassed or indeed equalled.

The eagle in York Minster bears date 1666. It is nearly or quite 7 ft. high, with a breadth of 2 ft. 3 in. across the wings, and rests on four lions couchant. In days of neglect it had been placed in an inferior position, on one side; but now, like that in S. Paul's, and we believe in every other instance, where the ancient arrangement is respected, it stands centrally in the choir in the most dignified place, and at the same time the place best adapted for sight and hearing. The space it necessarily occupies in an area always (even in York minster) of limited breadth, or rendered so by the multiplication of adjacent seats, is rightly not put for a moment in the scale against these advantages.

At Canterbury, the lectern measures 6 ft. 11 in. to the top of the eagle's head, and gains 4 in. additional elevation from a marble plinth. It rises in the midst of the choir flanked by two candlesticks, each (including its stone base) 5 ft. 7 in. high, the gift of a late dignitary of the cathedral unhappily no longer of our communion. The general effect of the group is excellent; but on closer inspection the posture of the bird proves displeasing, because uncomfortably suggestive of a risk of falling backwards; and there is found reason for regret, that the candlesticks were not made to correspond more closely with the stem of the lectern. That was made by, or at the cost of William Burrows in 1663; the eagle dates more than a century earlier, in fact to 1511. The wings extend to a breadth of 2 ft. 1½ in.; the head is elevated 10 in. above them; and from beak to tail the length is 2 ft. 10 in.

The eagle in Lincoln cathedral is likewise placed in the centre of the choir, and bears the date 1667. Nearly of similar date, 1660, is

the "brazen deske" in Wells cathedral, presented by Dean Creyghton, "with GOD's holy worde thereon," on "his returne from fifteen years' exile with our Sovereign lord King Charles." The good dean would be little pleased to see it now as we have, expelled by his successors from the restored choir, and left neglected in the north transept. Why is this?

Salisbury, Oxford, Winchester, Chester, S. Asaph, Carlisle, and Durham, are or lately were, without brass eagles; so are, we believe, Worcester, Manchester, and Bangor. One of Britton's plates (1827) represents an eagle in the middle of the choir of Exeter cathedral; but, if still existing, we cannot recall any particulars respecting it. Ripon, and Bristol have, we understand, been supplied since the recent restoration of their respective choirs; Rochester, about the same time with one of Potter's manufacture; and Gloucester with one, 5 ft. in height, by Hart.

The brass lectern at Norwich deviates from the accustomed fashion. The figure at the summit represents the pelican in her piety, and round the twisted column which supports this are ranged three statues on an hexagonal base, and separated by slender pinnacles and flying buttresses. It appears to be a late fourteenth century work, and stands in the midst of the choir at the foot of the altar steps.

Peterborough possesses a fine specimen of an ancient eagle. It is 6 ft. 5 in. in height; the wings spread to the unusual extent of 2 ft. 7 in.; the globe is a foot in diameter, and the base of the pedestal 2 ft. 1 in. It is duly placed in the centre, just within the western entrance of the choir, crowded to excess as that choir is with modern fittings.

The eagle at Southwell minster was found many years ago in the bed of the lake of Newstead Abbey; having evidently been dropped there for concealment in troublous times. Within it had been secreted some documents, which the former owners had endeavoured by this singular means to preserve. Recovered from its strange immersion, it has since afforded the model for several modern works: that for example at Ely cathedral manufactured by Potter. Here the total height of the lectern is 6 ft. 9 in.; that of the bird 2 ft. 1 in.; the spread of the wings is 2 ft. 6 in.; and the length from beak to tail (following the curves) is 3 ft. It stands within the choir.

Another modern example is that of Lichfield made by Hardman. It is 6 ft. 5 in. in total height; 2 ft. 1 in. is the height of the figure; and 2 ft. 2 in. its greatest breadth across the wings. This eagle is, we believe, an original design and is more than ordinarily grotesque; it stands so erect, and with the wings so disposed that they form merely the foundation for the actual desk, on which the book reclines high above them and the head of the bird. The symbolical idea of an eagle-lectern is thus to a great extent departed from. The pedestal is however very elegant; the stem between the knops is twisted spirally, and the whole is supported on couchant lions. It is placed on the north side of the nave, just outside the choir screen, and is in consequence far less effective than it would be, if transferred to a central spot, at a convenient distance within the

screen, whence the reader's voice might be equally audible. It would then advantageously break the long level floor-line, and conduce materially to the adornment of this glorious choir.

The new lectern at Hereford is very similarly situated to that at Lichfield, (as a reason for which the darkness as well as the shallowness of the choir may perhaps be fairly cited,) and is evidently based on the design of the Norwich lectern; to which, however, and to that at Lichfield it is much inferior. The figure is more conventional than that at the latter church, and constitutes in reality as well as nominally the bible-desk; but the pedestal is wanting in solidity and mass, and is besides disfigured with a pair of pretentious lanterns, so that the effect of the whole is far from satisfactory.

At Westminster Abbey, as is well known, there are two lecterns, one for the choir and one for the nave services. The former is an exact counterpart of that at S. George's chapel, Windsor, consisting of a revolving double desk on a pillar ornamented with knops and twisted reeding. The original appears to have been a work of the fifteenth century, probably prepared expressly for the present edifice of S. George; as the disused lectern at Eton we conceive had been, a few years previously, for the chapel of that college. Both the original and the copy of the S. George's lectern stand centrally in their respective choirs, crowded beyond example as these are. The nave lectern at the abbey is devoted exclusively to the special evening services, and is after the conventional model furnished some years ago by Mr. Butterfield. The dimensions are: total height 6 ft. 10 in.; height of eagle 2 ft. 2 in.; breadth across wings 2 ft. 3 in.; circumference of globe 2 ft. 7 in.; that of base about 6 ft.

In churches and chapels, not cathedral or collegiate, eagle-lecterns existed sparsely some years ago; as at Newcastle, Croydon, S. Mary Redcliff, &c.; but of late years they have multiplied considerably. We may mention, as among the first produced, those of Christ Church, S. Pancras, a testimonial gift; and that of S. Barnabas', Pimlico, a very successful example, (in which the stem is enriched with diaper and the base with an enamelled twining pattern) by Potter, from the design of Mr. Cundy. Here, though not coming strictly within the scope of this article, we do not like to pass by the fine desk lecterns, which the late Mr. Murray procured for S. Andrew's, Wells Street, and Mr. Bennett for S. Paul's, Wilton Place. Bishop Blomfield's church of S. Stephen, Shepherd's Bush, and S. Michael's, Paddington, contain fair specimens of eagle-lecterns of small size, the figure in each case being after a semi-natural design by Mr. Slater; so does the chapel of Harrow School, that of the Chomondely School, Highgate, that of Hurstpierpoint College, and that of S. Cross Hospital, Winchester, where the head of the figure is copied from York and the remainder from Baliol College. S. Mary Magdalen, Paddington, has temporarily an eagle (after the Southwell model) of full dimensions; and one quite *sui generis* has lately been presented to S. Patrick's, Brighton, in which Irish round towers serve as buttresses, and reptiles expelled by the saint as foot-ornaments.

In nearly all the foregoing examples, with the conspicuous excep-

tion of S. Paul's cathedral, the mediæval and conventional type has been followed. The ancient eagles were usually grotesque in outline, attitude, and detail; sometimes beyond doubt intentionally so; but often we incline to think from the modeller's inability, from various causes, to obtain a casting more accurately resembling nature. The plumage was never more than distantly and stiffly indicated, even in the wings and tail; while the surface of the body was simply scored with leaf-shaped or imbricated lines, to suggest the idea of—rather than to imitate—the smaller feathers. From the general adoption of this type in modern works, it almost seemed to be assumed (as in many corresponding instances,) that nature herself must appear in Gothic garb in a Gothic church; and that she must there be forced into conformity with the arbitrary rules of style. This view was practically combated by the late Archdeacon Bentinck, who when building his sumptuous church at the foot of Vauxhall Bridge provided for it an eagle representing the natural bird, as faithfully as the artist was capable of doing. The result is a work of remarkable beauty and spirit. It exhibits the eagle with head attent, and body erect, with opening wings, ruffled plumage, and sinewy talons, all executed with admirable fidelity to the ideal aimed at. But it may well be questioned, whether a more quiescent ideal would not harmonize better with the purpose in view. Then again, the upright posture is fatal to the direct utility of the back and wings as a reading-desk; and hence, a supplementary shelf with the requisite slope has become necessary, at the sacrifice (as in the case of Lichfield) of symbolical consistency. This eagle is in one respect quite unique, being a solid mass of brass; so made doubtless with the intention of its being as thoroughly good and real as unstinting liberality could conceive. The issue however proves the usual mode of hollow casting to be preferable; for the extreme weightiness of the figure forbids its erection on an ornamental column of the same material; and to secure it from overthrow, it is fixed on a plain marble pedestal which impairs rather than enhances its effect. We should mention that this eagle was first used at the funeral of the Duke of Wellington, having been lent to S. Paul's for that special occasion; thus rather singularly bringing into juxtaposition within the same church, the earliest and latest specimen of designing *ad naturam*. The dimensions are: height, 2 ft. 3 in.; spread of wings, 2 ft. 2 in.; length from beak to tail, 2 ft. 10 in.

When two or three years ago the restoration of Chichester cathedral was approaching completion, a wish was entertained to provide an eagle worthy of the church, and of the artistic skill of the present day; one which, like that of Archdeacon Bentinck, should really resemble, not caricature, its noble prototype; and which should also satisfy the conditions of practical convenience not quite fulfilled in that instance.

Mr. Potter prepared a model in accordance with these views, and has evidently bestowed great pains in carrying them out. The eagle thus produced is characterised by much fidelity to nature, alike in general *contour*, in its principal features, and in the carefully elaborated plumage. For the sake of facility the castings of the wings and

body are commonly made separately; and they are united afterwards by a distinct process, which often leaves the line of junction plainly enough discernible on close inspection. A perfect casting of the whole in a single piece was, however, obtained in the present instance; and the seamless metal was at once ready for the skilled hands of the brass-chasers. As to the design, the eagle as usual stands on a sphere, on which a text is inscribed; beneath this comes the capital of the supporting column carved in solid brass with oak leaves; the shaft is cylindrical and simply burnished, its mouldings corresponding (under Mr. Slater's guidance) with those of the adjacent pillars of the building; and the spreading circular basis is guarded by three lions, from models made personally by the late Mr. Styleman Le Strange for Hunstanton church, which are full of artistic feeling and vigour. They again rest on a plinth of polished Galway marble, cut to agree with the ground outline of the lectern. The dimensions are, we believe, as follows: height of figure, 2 ft. 3 in.; breadth across wings, 2 ft. 7 in.; length from beak to tail, 3 ft.; height of pedestal, 4 ft. 9 in.; diameter of pedestal at bottom, 2 ft. 1 in.; total height, including marble plinth, 7 ft. 4 in.

At the reopening of the cathedral and for some time afterwards, this eagle occupied, with general approval, its correct, central, position just within the choir. The reader could then be seen and heard well, and would still have been so, even were an open screen erected; and the lectern contributed notably to the general effect. It was especially useful also in masking the unsightly lateral deviation of the floor-line leading to the altar; while, notwithstanding, more ample space was left for passage on either side than in several of the most important examples mentioned in this article. These facts, however, strengthened by the consideration that the lectern had been both offered and accepted in express terms for the choir, have failed to secure it from molestation. On the pleas mainly of convenience and safety of access,—but really we fear in pursuance of a foregone conclusion, since these points might have been more easily and effectually provided for in other ways,—this “brazen deske with God's holy Worde thereon” has been displaced from the choir and put on one side; its carefully studied proportions are thus quite lost amid the herd of surrounding chairs and benches in the nave; and the avenue of the choir is left bare and unfurnished by its removal. Yet we still hope to see this act of Vandalism—for as such we must characterize it—reversed.

In concluding the present notice of eagle-lecterns in England, we trust that the very imperfection of the memoranda may be the means of drawing forth other contributions on the subject, especially as it relates to mediæval and seventeenth century examples; though circumstances forbid the prospect of the *Ecclesiologist* (which concludes with our present number) being the medium for their publication.

ON THE DISAPPEARANCE OF MEDIÆVAL COMMUNION-PLATE.

THE conversion of the Præ-Reformation "chalices" into "cups" seems to have been a device of Parker and some of his episcopal allies, and a concession to the prejudices of the more advanced Reformers. It dates from the Elizabethan period.

Among "Articles for government and order in the Church, exhibited to be admitted by authority, but not allowed," are the following :

"XXVI. Of the bread appointed for the communion. Such bread henceforth to be used as is appointed by the Common Prayer Book.

"XXVII. No communions to be used at burials.

"XXVIII. Chalices to be altered to decent cups."—An Appendix of Original Papers. Strype's Annals, Vol. I., Part II., pp. 563, 564. 8vo., 1824.

"This respondent saith, That their Divine Service [in Canterbury cathedral] is duely songe in maner and forme, according to the Queen's Injunctions : saving that the communion, as he saith, is ministered in a chalice, contrary, as he saith, to the Advertisements of the Queen . . . He wold have Service songe more deliberately, with Psalms at the beginning and ending of Service, as is appointed by the Injunctions : and their chalice turned into a decent communion-cup."—*Responsiones personales Magistri Georgii Gardynere Fact. Articulis Ministratis in Visitatione Metropolitana Reverendissimi D. Matthei Cant. Archiepiscopi*. Appendix to Strype's Life of Parker, Book III., pp. 88, 89. Fol. 1711.

Archbishop Parker inquires in his Visitation Articles (1569) "Whether they do minister in any prophane cups, bowls, dishes, or chalices, heretofore used at masse, or els in a decent communion cuppe provided and kept for the same purpose only."—See Wilkins, iv. p. 257.

Archbishop Grindal inquires in his Visitation Articles "in the xxii. yeere of the reigne" of Elizabeth : "Whether you have . . . a fayre and comely communion cup of silver and a cover of silver for the same ? . . . Whether your person, vicar, curat, or minister, do weare any cope in your parish church or chappel, or minister the Holy Communion in any chalice heretofore used at masse, or in any profane cup or glasse ?"—Articles, &c., 4to., 1580.

In the same groove, so to speak, Chadderton, Bishop of Chester, inquires, in the 22nd year of Elizabeth : "Whether you have . . . a faire and comely communion cuppe of sylver, and a cover of silver for the same."—Articles, &c., 4to., Imprinted in London by Christopher Barker, (no date.)

In 1567, the parochial authorities of S. Martin's, Leicester, exchanged their "chalice" for a "communion cup," as appears from the following entry : "M^a sold by M^r Will^m Manbye by thassent of y^e p^{is}he one chales weying xv. ounce 3 quarters aft^r v^t iiij^d the ounce w^{ch} comyth to iiij^d iiij^d iiij^d ; and also bought by the sayd M^r Will^m Manbye one communion cupp wth a kever duple gylte wayinge xxj ounce & a

halfe at vj^e the ounce w^{ch} comyth to vj^h ix^a so y^e there remainythe to be payd unto y^e sayd M^r Will^m Manbye over and above y^e pce of y^e chall^e by y^e pishe the some of xliij^e viij^d."—A Chronicle of the Church of S. Martin in Leicester. By Thomas North. P. 169. 8vo. 1866.

These notices on the above subject are sufficient to account for the disappearance of the chalices. Any that remained were doubtless with a few exceptions made away with during the Great Rebellion.

J. F. R.

AUSTRALIAN ECCLESIOLOGY—MELBOURNE CATHEDRAL.

DESIGNS for this work are being prepared by Mr. Robert Speechly and Mr. Leonard Parry, architects, Melbourne. The proposed outlay exclusive of a central tower and spire is not to exceed £80,000. The site is one of the most commanding for an ecclesiastical building in the whole of the city. This the chief and most important city south of the Line has been slow in getting its plans for a cathedral, but now it is hoped and believed that when they are prepared no delay will take place in prosecuting at least some portion of the works.

Competitive designs for a cathedral church at Newcastle, N. S. W., have been called for.

The works of the Christchurch cathedral, Canterbury, N. Z., have stopped *sine die* for want of funds. Mr. Speechly, the late resident architect, is now in Melbourne, preparing designs for the cathedral for that city in conjunction with the diocesan architect.

FAIRFORD WINDOWS.

OUR pages alone falsify Mr. Holt's assertion that the Fairford windows have met with the extraordinary neglect of art critics and judges. Of course the line taken, if uncontradicted, might have persuaded those persons who are not well read up in such matters, that Mr. Holt had made a genuine discovery which had occurred to no one else. But this is far from being the case,—we have ourselves over and over again expressed our admiration of those truly admirable works, and have noticed with pain the damage that time and injudicious restoration had inflicted upon them. We have not indeed advocated the ordinary myth of their having been executed by the great German master, the greatest of all masters, as far as his light went. If he had only had the training and opportunities of the greatest Italian artists, no doubt he would have eclipsed them all in refinement and beauty, as indeed he does in power notwithstanding the great disadvantages under which he suffered. His greatness, his marvellous knowledge of

drawing, both of the human figure and of animate and still nature, forbid our ascription of these windows, beautiful as they are, to his handiwork. There is no reason whatever why he should not, if he had chosen, have excelled in painted glass, there was in fact nothing beyond his powers,—“*Quod tetigit, ornavit*” in everything; whatever it was—sculpture, as in the delicious sculpture in honestone in the British Museum—painting or engraving. In all alike he excelled, and if he ever had touched glass painting, no doubt his work would have surpassed anything of its kind and date. But hitherto there is nothing but the most vague tradition that he ever had anything to do with the trade. That he may have drawn cartoons for the use of glass painters is probable enough, though this fact has not been discovered for certain at present. None of his designs, except such as may have been simply copied from his woodcuts, have been identified on glass. It is really astonishing how any one of the usual good sense of Mr. Holt can fail to see the utter impossibility of proving the authorship of any work of art, by the fancied morsels of circumstantial evidence which he has adduced in attestation of Albert Durer’s concern in the Fairford glass.

There is a picture on glass at South Kensington which is almost a line-for-line copy of one of his designs, but it does not by any means follow that he ever saw the glass in question, any more than that the copies by Marc Antonio from his woodcuts were his work. It will be quite in vain, hopelessly in vain to attempt to prove that he executed any glass painting till we can get trustworthy evidence that he was ever so employed. Till this is done satisfactorily, there are no data to go upon. The comparison of glass painting with real painting must be out of the question,—the two things are so vitally different. Tone of colour, texture, light and shade are accomplished in entirely different ways in the two arts. In fact, unless this proof be given, we have nothing to guide us to form our opinion but the mere outline and design. But by hosts of examples, especially the case mentioned above of Marc Antonio Raimondi’s famous copies,—it is clear that mere similitude of design, nay, actual identity would not afford the slightest presumptive evidence that any glass painting was from the hand of the great master. We should only be too glad to hail the discovery of any veritable work of his, but we know that even his signature and work nearly as fine as his own,—so nearly that almost the practised eye might be deceived, are no guarantee of the genuineness of works attributed to him. It seems even probable that when he allowed his works to be copied, he reserved to himself the credit of the design by insisting upon his monogram being affixed. It is clear then how very difficult if not quite beyond the range of possibility would be the proof of Albert Durer’s having painted a glass window, though the design, drawing and colouring might strongly resemble his work. But Mr. Holt tries to prove the point without any such resemblance. As to artists and art critics, he heartily despises them, their instinctive discrimination, as it is Hebrew-Greek to him, so is it a mirth and laughter to him. He has no opinion of it at all. But notwithstanding his poor opinion of this faculty, a judgment formed by one used to buy and

decide upon genuine works of art in the presence of the examples is worth all the shreds of circumstantial evidence such as Mr. Holt alleges put together. All that Mr. Holt says about peculiarities of detail and representation of subjects might be perfectly true, and yet the decision of who executed this glass be just as much in darkness as before.

It is a pity that such a line of argument has been followed, because it has really taken away people's attention from the real point at issue, and has wasted some valuable time in combating Mr. Holt's absurd position, when really if all he asserted had been true, no nearer approach to a discovery of the true artist would have been gained. Direct evidence or unmistakable signs of the touch of the master are absolutely essential to the settling of this question. At present the former is not forthcoming, though the man was celebrated in and out of his country beyond all of his time—and though he has left a large mass of manuscript, notes, letters, and correspondence. As Mr. Holt has alleged certain facts in proof, as he says—scarcely as possible evidence, as we hold—of the authenticity of these pictures, we may as well run them through. The weakest of all the so-called evidence, the fancied discovery of which Mr. Holt celebrated by a flourish of trumpets sounding his own praise, his own especial and peculiar discovery, is that a certain form of nimbus with a cross formed of *fleurs-de-lis* in it was Albert Durer's invention; with his usual audacity of assertion he contends that this particular form of nimbus is confined to the years 1490 to 1500, and that it exclusively belonged to one particular press, that of A. Koberger. We do not for one moment imagine that Mr. Holt made this statement from having really examined the matter, but simply because he imagined that the proof of the contrary would be difficult, but unfortunately for him the detail in question is about one of the very commonest—not at any particular time, but for a century or so—that he could have pitched upon. We know Mr. Holt's eccentricity with respect to block-books, and so we do not expect to persuade him that it occurs some forty or fifty years before Albert Durer's time; but it is easy enough to prove its existence both before and long after the date mentioned. It was the regular nimbus in almost all the Canons of the Mass from 1490, and to 1510 we have it in Germany, France, and England. Mr. Russell showed at the meeting of the Royal Archæological Institute of Great Britain, an English MS. of the middle of the fifteenth century in which this occurs. We find it as we have said over and over again in the Missals. It is to be seen in plenty of Wynkyn de Worde's books, e.g. *Sermo pro Episcopo Puerorum*, circa 1496; *Mons Perfectionis*, 1501; a sermon of Luther's, 1523; the *Mirror of Christ's Passion*, printed by Robert Redman, 1534, and a host of other books; whereas Albert Durer in his acknowledged works scarcely ever used a nimbus at all of any kind, not even a single line. Albert Durer had about as much to do with this as with the building of Westminster Abbey. There is a very interesting class of books of Strasbourg and Mayence, in which this nimbus is so common as to occur many times in the same volume. In the *Hortulus Animæ*, J. Schöffers, 1516, we have the very same form of *fleur-de-lis*

nimbus that occurs in the Fairford designs : notably so in the Last Judgment, where the lily and sword occur, and our LORD, as in the west window, has the earth, with its cities portrayed on it, for His footstool. There is a very remarkable resemblance in many of the cuts of this book to the Fairford glass ; so much so indeed that we think the country of much of it, (for we believe that there are at least three or four hands clearly traceable in the windows,) may be traced to the school of which this book is an example. We would notice the similarity of the grouping of saints' heads in a crowd in *Festo omnium Sanctorum* to the saints in the second window from the east on the south side. There is also a cut of the third dolour of S. Mary, which strongly reminds us of a figure in the west window of the north aisle. In similar editions of this book printed at Strashourg, 1500, the *identical* nimbus occurs in the crucifixion. In the edition of the *Hortulus* published at Nuremberg, 1511, by A. Koberger, this form of nimbus is *not given*, nor is the style of drawing and treatment nearly so like the Fairford glass as those from Strasbourg and Mayence. Though some of them, as the above-mentioned cuts in *Festo Sanctorum* and the *Doom*, seem to have been copied from the same prototype, in neither of them is the inspiration from Albert Durer, but from the south-west of Germany. The nearer to Durer's country the less like are the designs. We hardly care about going into the question of the particular subjects which Mr. Holt claims as original conceptions of our master. It never seems to have occurred to him that the prevalence of particular subjects really depended to a great extent upon some particular doctrine being in vogue or we might almost say, in fashion at the time. The artists doubtless much more often represented subjects which were prescribed to them than led the way themselves. But Mr. Holt is assured that certain iconographies were not before Albert Durer conceived them. He could not easily have proved this, because, though he might not have seen them, it would not have followed that they did not exist, or at any rate that they had not existed, for a good many things in Germany as well as in England were covered up or destroyed at the Reformation, and though it might not be possible to show from actual examples, that any previous representations of the subjects spoken of were in existence ; it would certainly by no means follow that they never had existed. From whom, says Mr. Holt, except—(he generally leaves some way to get out of a broad assertion, like the retort courteous with an "if,") except Martin Schön could A. Durer have copied? From whom, we reply, could such a man as Hogarth have copied, with his boundless powers? why, as a matter of fact from the commonest of ordinary subjects of his day : as Hogarth copied even the details of the common-place cuts to *Hudibras*, which occur in the earlier edition, so we believe that this great man used the materials which came to his hand in the various and extensive iconography with which the illuminated books, church windows and walls abounded. Of one of his most successful engravings for example, the Holy Family with a butterfly, of which Marc Antonio made a delightful copy, several earlier or contemporary representations occur. There was doubtless a large mass of conventional delineation which Albert Durer

and his fellows adopting, gave gold for iron. At any rate every single subject said to have been treated for the first time by Albert Durer was proved at the Archæological Meeting, and that easily, for the matter was so easy as not to require much research, to have been represented long before. Of course Mr. Holt did not believe a word of what was urged against his pet theories—"But, my dear sir, the picture at Dantzic in which one of the subjects named, viz. the lily and the sword as emblems of mercy and judgment are represented, is dated 1467, Anno Dni 1467." "Stuff and nonsense," says Mr. Holt, "the date is a forgery." I have not seen the picture, it is true, but it must be a forgery, or I am wrong. Just as the Spencer S. Christopher must have been tampered with,—an X had been put in instead of a C.

We wonder whether Mr. Holt will review and correct his opinion of the Dantzic date, as he has of the Althorp woodcut. At all events, though he does so contemptuously reject any "Anno Domini" of anything like the date of 1467, if he ever should take a turn in the National Gallery he may see some examples of it which he can scarcely question.

To enter into detail. The lily and sword occur in the Dantzic picture ascribed to Memling; in that at Beaune by Rogier Van der Weyden the elder; neither of which can be later than 1470 or 1480, even if the painters to which they are ascribed have not been the executants. It is also to be seen in the Nuremberg Chronicle, in a tempera painting of the Last Judgment, at Gloucester, and in an interesting *Horæ sec. Usum Londin.*, in Mr. Russell's possession. Our Lord, the Judge, in this instance, is attended by two angels, one *Misericordia* holding the lily and the other *Justicia* with the sword. Then again as to those subjects, the meeting of Joachim and Anna; the birth of the Virgin; her presentation in the temple; her marriage to S. Joseph; said first by Mr. Holt not to have been painted before 1500, and then as an afterthought not to have been represented in Germany—as if, with the perpetual communication kept up in the Church of Rome, it was likely that religious subjects commonly treated in one part of the Church should be so entirely unknown in another as to be left to the original designing of others to re-invent as it were.

With regard to these subjects, neither in Germany nor elsewhere were they first represented in Durer's time, and consequently neither were they his special invention. Mr. F. Russell showed that some or all occurred in the *Missale Parisiense*, Johan. de Prato, 1489, in two pictures by the master of the Lyversburg Passion, one at Munich and the other at Berlin. The Nativity of our Lady is to be seen at folio 1483 of Caxton's *Golden Legend*,—and so on. Thus we see that infinitesimal as would have been the value of Mr. Holt's evidence if he could have proved every point, still as a matter of fact he does not prove one. On the contrary, all his assertions are directly negatived, and so we have to fall back after all upon a rational and discriminating examination of the pictures themselves. Though it might be very difficult to find out who really designed and executed these windows, (for be it remembered, it by no means follows that the designer was also the executant—none of the larger subjects bear the marks of original conceptions,) it is really not so hard to determine who did not

either design or execute them. Nothing can be more certain than that Albert Durer had nothing to do with them; first, the architectural part of much is entirely unlike anything German of the date, though it very much resembles a good deal of English work in various parts of England. That Albert Durer, the most advanced man of his day, should have copied detail out of fashion in his country is about as unlikely as anything not absolutely impossible. But the one point which alone proves the impossibility of the truth of the ascription to him of these works is the style of drawing, which is in a great part hard and conventional,—especially in those two descriptions of drawing where this artist surpassed all his contemporaries, and almost came up to the accuracy of the present time. The clumsy, heavy, ill-shapen feet, the stiff, unnatural joints, the conventional and tame hands, ignorance of foreshortening of the Fairford windows have no counterpart in any of Albert Durer's works of any date. But these windows were not executed till after the grand drawings of the Revelation of S. John; in which by the way there are no nimbi, the only approach being rays of light from the head of the Ancient of Days.

Mr. Holt lays great stress upon Albert Durer calling himself "Mahler," i.e., painter, at a time when he is not known by Mr. Holt at least to have painted any pictures. We do not think his argument upon this point of much value. In the first place we doubt very much whether a glass painter would have called himself simply mahler, and besides there are pictures in existence done between 1494, when he settled in Nuremberg, and 1506 when Mr. Holt says he painted his first picture; in 1497 he executed a portrait of his father, of which there are several replicas; in 1498 he painted his own portrait, and again in 1500; also a Hercules attacking the harpies, and a Madonna and Child in 1503, and a fine picture of the Adoration of the Kings in 1504, (*Handbook of Painting, Flemish and German Schools*, pp. 145—148.) Besides this, it is by no means improbable that some examples may have perished or disappeared.

But to return to the question of the artist of the windows,—we do not for a moment doubt that there were several hands of very different powers employed upon the work. We have not the slightest belief that the same man either designed or drew the large single figures and the subjects. We think we detect two hands in these, some being foreign, and some, if we mistake not, English. We cannot for a moment believe that the same artist executed the very beautiful and forcible east window of the south aisle, and the crowd of saints at the side lower down, and our Lord appearing on the seashore, wherein the fish are poorly done, and the nimbus is different. There seems also to be a different hand-writing in the beautiful relics of the west windows of the aisles.

It may be as well here to notice the monogram which is said to have been discovered on the sword of the Amalekite: there is an A clear enough, but no T; and we think that above it, on the left hand side of the cross hilt of the sword, is an R. Whether, however, there were many or few employed upon these important and beautiful works, we cannot see Albert Durer in any. Few, if any, have his power, and

fewer still are correctly drawn—which in our opinion is decisive. In the large figures there is not one good hand or foot, and some are astonishingly ill-drawn. Amongst the worst are S. John in the act of blessing, S. Thomas with a book. The feet of S. Thomas could not well have been done worse; there are five toes in impossible positions, and no room for the rest of the feet. The hands of S. Philip are not only ill-drawn, but are far too small, and out of place; they belong, in fact, to nobody. But the worst drawing is in the nude figures: some in the west window quite justifies the criticism which was pronounced upon it years ago, that it represents all that is horrible and ludicrous. Among the damned there is a woman—and we all know how Albert Durer could draw the female form—who could not have a bone in her skin; her legs are crossed in a most marvellous manner. There is a man also being dragged over a demon's back who has neither bones, joints, nor muscles. Mr. Joyce has already pointed out the ignorance of foreshortening exhibited in one of the figures entering the gate of Paradise, where one of the feet is doubled up.

Towards the east end of the north aisle the drawing is better, but still glaring faults occur. Gideon's hands are quite wrong, and those of the angel above him worse; as much too long and large as some of those in the large figures are too small. One need only compare the Taking down from the Cross in the south side of the chancel with the beautiful woodcut in the small Passion to convince oneself that the man who did the one could not have painted the other. We can hardly suppose that even Mr. Holt could think that limp doll that King Herod is stabbing could be the work of a good artist.

Those who know the works of Albert Durer know how excellently he drew animals: in the Fairford glass there is not a single animal fairly drawn. The ass in the east window is like a toy; its front leg, which has no connection with the body, but seems stuck on, is lifted in the most absurd way. Gideon's fleece is like the jacket of a sky terrier; Moses' sheep are caricatures, having noses something like foxes; S. Jerome's lion has hind legs quite as much like eagle's talons as anything else, very like the impossible eagle of S. John in the Schöffler Hortulus Animæ. Added to this, as in the case of the human figure, the horses have no joints; you can just tell they are meant for horses, and that is all.

Taking all these things into consideration, we cannot believe it *possible* that the correct draughtsman, Albert Durer, could have either designed or executed most of the Fairford windows: we do not think it probable that he did any of them. We do not see any similitude to his work or his school.

There is one result of the discussion which, unless we are much disappointed, ought to lead to nothing but good. Still, so much harm has of late been done with the best possible intentions, and by persons supposed to know what they are about, that we cannot refrain from expressing a hope that the committee formed for carrying out the restoration of the glass will look very carefully after the matter, and not trust too implicitly to any firm to whom the work may be committed.

without personally attending to it while in progress. In nothing is it of such vital importance as in stained glass, that restoration should be to do as little as possible. The main point is, as far as the case admits, to arrange the glass correctly, and to secure it in strong leading from further injury. If cleaning is attempted, there is the almost certain peril of removing the only part in which the hand of the artist is visible in these works. We altogether doubt the wisdom of removing any old glass. Some confusion of subject is preferable to a considerable amount of modern glass, however well matched. What is true of restoring original paintings is exactly as true in this case. The best restorer is he who destroys *none of the original*, and puts on as little as possible of his own work. We earnestly trust that we shall not have to lament irreparable injury from zealous but mistaken restoration. It will be better that nothing shall be done than too much, because too much means destruction of the drawing.

It is a most happy circumstance that the interest hitherto felt in these windows has not been strong enough to have caused their renovation, for if this had taken place many years ago, we may be sure that an entire loss of all the original painting would have been sustained. With the exception of the two subjects in the east window by Messrs. Hardman of Birmingham, all the so-called restoration is atrocious—we cannot be too thankful that no more has been done. When we compare the half-obliterated face of the Apostle to the right hand of the second window from the west on the south side with the horrible rubbish substituted in the figures of SS. Thaddeus and Matthew, we can see what we might have lost, and if those concerned in the restoration have any sense of what is the proper principle on which to conduct it, they will say that nothing can be done to improve the half-ruined face; we must be thankful for what remains of it, and carefully preserve it. The dilapidated state of a great proportion of the glass forbids any attempt to restore the various subjects. In many cases, if this is done, the new glass will quite kill the old, and besides, it will be impossible to make it harmonize with it without cleaning and repainting it. No subjects plead more earnestly to be, as far as possible, left alone than those on the north side, and especially the nearly-obliterated Nativity of the Blessed Virgin. Notwithstanding the damage done by time and possibly by some attempt to clean the glass, there is something quite delightful in the faces of this subject; if, however, it is touched at all, it must be destroyed. Again, in the Joachim and Anna there is very little left, but still, what there is is very powerful, not unlike the Lucas Van Leyden's engraving of the subject. It would be ridiculous to attempt to restore the lost part. These are only two examples out of hundreds in the series of subjects whose precious fragments, some of the best bits in fact of the whole, are certain to be sacrificed if restoration in the modern sense of the word is to take place. Even what has been done by the conservative hands of Messrs. Hardman had better have been left alone, except so far as the proper leading is concerned. If a fully-restored notion of what these beautiful works once were is required and funds for the purpose are forthcoming, let them be copied and the missing and imperfect parts be supplied conjecturally by all

means, but let the precious works themselves, every fragment of them, be preserved *intact*; cleaning must ruin all the character and freshness however carefully done. If those in whose custody these unique or almost unique works of art are placed require more than their preservation as they are, it will be far more desirable that they should let the original glass go to South Kensington or even into private collections and a whole series of facsimiles, as far as the glass painters of the present day can do them, be substituted, than that the miserable destruction should take place which has been caused by the restoration so far as it has gone. In this remark we make no exception, for in much of the glass even Messrs. Hardman's process would be little short of ruinous. If any common sense, such as the most ordinary picture-dealer would show in the matter of paintings and drawings, is displayed by the committee of supervision, nothing else but the mere preservation from further injury of *every fragment* will be attempted, and, if we might be allowed to suggest it, we should strongly advise its being done on the spot, and then the temptation to meddle will be to a great extent taken away. Who is there that knows anything of ancient Greek and Roman sculpture, who does not lament the wholesale restoration of ancient marbles which Italy has perpetrated—the freshness of the old work over and over again being reduced to match with the new fitting up? The case of this and all fine ancient stained glass is exactly similar. If the old is left in its integrity the new will not match, and the result will be patchwork; and if the new be meddled with, the end is destruction.

THE APPENDIX TO HYMNS ANCIENT AND MODERN.

Appendix to Hymns Ancient and Modern. London : Novello.

ALL hymnologists will be glad that the long-delayed Appendix to this best of modern Hymnals has at length appeared. It contains only 112 hymns. We cannot help regretting that the number of hymns in this Appendix is so unnecessarily restricted. However, we have to welcome some admirable ones among the number, thoroughly suitable for congregational use. Others are, in our judgment, far too subjective in tone and expression to be fitly used in public. Witness the Lent hymn, No. 285, "Christian, dost thou see them?" and No. 299, "Art thou weary?" We do not think the translation of the famous *Pange lingua* at all improved from the original version of the Hymnal Noted; and it is still more to be regretted that the doxology to the Endless Alleluia is not altered as has been done by the original editor of this fine hymn, the Rev. R. Borthwick Brown, in his Supplemental Hymn-book. Surely it is an oversight of the editors to use the vocative "JESU" as a genitive. This is done in hymn 277. The tunes, edited by Mr. Monk, are—as in the Hymnal itself—most unequal in merit; and, so far as we can see, selected on no principle whatever. Some by Dr. Dykes, and Mr. Barnby, are however excellent.

MR. STEWART'S ELY CATHEDRAL.

On the Architectural History of Ely Cathedral. By the Rev. D. J. STEWART, M.A., formerly Sacrist of the Cathedral. London : Van Voorst. 1868.

THIS is a most acceptable volume, carefully written, and beautifully illustrated. The author has first drawn out the documentary history of the foundation of the Monastery of Ely. Then after borrowing from Professor Willis an account of the existing remains of the first Norman church, and giving an abstract of the successive changes of the structure, he proceeds to describe the whole building in its several parts. Equally interesting are his investigations into the religious rule and social habits of the monks; and into the general condition of the Isle of Ely and the whole Fen country in mediæval times. It is singular that so able an antiquarian as Mr. Stewart has not been compelled, by his own experience of the inconvenience of the absence of indices while making his researches, to supply his own readers with some means of reference to the many subjects of which he treats. An index of names, and one of things, and a glossary of terms, are much wanted in this volume; and their total absence detracts much from its practical utility.

S. ANDREW'S, WELLS STREET.

MR. BARKENTIN has in hand from the designs of Mr. Burges a new chalice for S. Andrew's, Wells Street—the gift of an anonymous contributor—which will be, we think, one of the most remarkable works in the precious metals, in an artistic point of view, that has been produced since the revival. The execution promises to be truly admirable; every detail of the chased work having been previously carefully modelled. And the iconography is remarkable. On the base of the chalice will be six large medallions: representing respectively the Crucifixion, the Blessed Virgin, S. John Evangelist, S. Andrew, the Annunciation, and (on the sixth) a beautiful and precious fragment of that gilded glass, of early Christian date, of which some rare specimens have from time to time been found in the catacombs. This fragment is the gift of Mr. Burges. The knop will have six enamels, representing the Four Rivers of Paradise, and the Tree of Life and the Tree of Knowledge. The bowl will be encircled round its base with eight enamelled medallions, all being types of our Lord from the animal creation: viz. the Agnus Dei, emblem of His innocence; the Pelican, emblem of His meritorious Death; the Lion, emblem of His Resurrection; the Eagle, emblem of His Ascension; the Antelope, emblem of His loftiness of soul; the Phoenix, emblem of His new Life; the Ox, emblem of His Sacrifice; and the Swan, emblem (by its dying song) of the voluntariness of His Death.

The new reredos of this church, (which is being gradually finished under the superintendence of Mr. Street,) has just received the first of the sculptured reliefs which are to adorn the panels of the lower stage of the composition. This is the central group, representing the Crucifixion. The sculpture has been designed and executed by Mr. James Redfern; and is remarkably beautiful, and as reverent in feeling as it is powerful in artistic conception. The modelling is all that can be desired; and the block of alabaster which has been used for it is of almost unexampled purity of colour. The bas-relief is a monumental memorial, erected by his surviving brothers and sisters in remembrance of Mr. George Webb, a brother of the Rev. Benjamin Webb, vicar of the church. A figure of the deceased, which is a most striking likeness, kneels at a corner of the group—after a treatment common in ancient art. Three other bas-reliefs, representing the crucifixion of S. Andrew, that of S. Peter, and our LORD bearing His cross—all of them sepulchral memorials or *ex votoes*—are in hand by the same sculptor, for this elaborate and beautiful reredos.

The west window of the north aisle of this church has just been filled with painted glass, as a memorial, by Messrs. Clayton and Bell. We have never been better pleased with a specimen of the skilful workmanship of these artists. As it was very important to obscure as little light as possible, the treatment is one of grisaille, with scarcely any colour. The result shows that the illuminating capacities of the window are not sensibly diminished. There is a beautiful silvery grey in the grisaille, and the figures owe their effectiveness to fine drawing, large treatment, and most judicious use of colour. As the person commemorated in the window was a great musician, the iconography is treated from that point of view. The upper lights are filled with angels, playing upon instruments of music: and the lower ones have full-sized figures of King David, and Miriam the prophetess, and the Blessed Virgin and S. Simeon. We are glad that the last criticism which the *Ecclesiologist* will give of any work of these distinguished artists is of so highly laudatory a character.

CHURCH RESTORATIONS.

Clyst, S. George, Devonshire.—A lychgate has been recently built here on the designs of the esteemed vicar, the Rev. H. T. Ellacombe—whose name is known to and venerated by all ecclesiologists. It is of masonry—very solid—standing transversely to the churchyard wall, with an overhanging gabled roof, which is covered with laminated tiles and surmounted by a ridge-crest of tiles. The metal gates are excellent. Perhaps the barge-boards are less ecclesiastical in feeling than might have been wished: but the whole is very successful.

NOTICES AND ANSWERS TO CORRESPONDENTS.

We have been much struck at a recent instance of the growth of an appreciative recognition of sober Church ceremonial in the public mind. At the laying of the first stone, on October 31, of that eminently secular and non-denominational institution, the Metropolitan District Asylum for Imbecile Poor at Leavesden, Herts, not only was there a service said, including the choral element, by the diocesan of the parish in which it happened to be situated, the Bishop of Rochester, but a procession of surpliced clergy formed part of the ceremony. Yet conspicuous on this occasion was Sir John Thwaites, whom we have always understood to be a Dissenter, and the daily papers report the proceedings with approbation. In face of this and many other similar phenomena, we repeat alike to impatient and to desponding friends, *festina lente*.

We have been much pleased with some sketches and cartoons for painted glass by Mr. J. R. Thomson, of 8, Gladstone Street, S. George's Road, Southwark. The designs are perhaps rather too "busy," but the feeling is satisfactory and the design good.

We have to thank M. G. Bouet, Inspector of the French Archaeological Society, for a copy of his excellent monographs of the churches of Germigny and Beaulieu-sous-Loches, reprinted in a separate form from the *Bulletin Monumental*. The brochure is profusely illustrated with plans and sections.

We regret to have to announce the death at the early age of forty-seven of our honorary member M. Alfred Gerente. Originally educated as a sculptor, on the death in 1849 of his accomplished brother, Henry Gerente, he turned his talents to glass-painting, and carried on the studio founded by his brother with great assiduity and success. Specimens of his works are to be found in various parts of England, for example in the churches of All Saints, Margaret Street, and S. Mary, Stafford.

In concluding, with natural regret, this final number of the *Ecclesiologist*,—which is the hundred and fifty-third of the *New Series* (S. John xxi. 11)—the Editors wish to offer their best thanks to all the friends who, for so many years, have helped them in their undertaking. The work has been to all concerned, and in all respects, a labour of love. If it is abandoned now, it is because still higher duties claim the less divided attention of those who have conducted this periodical from its commencement to its close. The Editors desire to record their gratitude that they have been enabled to accomplish so much. The motto which was adopted for the *New Series* has been verified in their experience: *Surge igitur et fac: et erit Dominus tecum*. They conclude with a prayer for the peace of Jerusalem, and an ascription of glory to God.

LAUS DEO.



INDEX.

- Alexandria, German Church at, 200.
 Altar, Ciborium Hangings of the, 297.
 Altar-hangings, 81.
 Alteration of the House of Commons, 47.
 Alvechurch Church, 247.
 Ancient Burse and Veil at Hessest, 86.
 Anglican Chants, 19, 90, 183.
 Appendix to Hymns Ancient and Modern, 371.
 Arras, New Pulpit at, 282.
 Australian Ecclesiology, 363.
- Balearic Islands, German Art in, 226.
 Barry versus Pugin, 44, 105.
 Beoley church, 246.
 Beresford Hope (Mr.) on Cathedral arrangement, 119.
 Blake (Mr.) on S. Leonard's, Warwick, 248.
 Bock (Dr.) on Altar-hangings, 81.
 Bock (Dr.) on the Ciborium Hangings, 297.
 Bonney (Mr.) on Excavations at Jerusalem, 49.
 Brittany, Churches and Churchyards of, 151.
 Bromsgrove School Chapel, 116.
 Bulletin Monumental and Professor Willis, 220.
 Burges' (Mr.) Litany Desk, S. Andrew's, Wells Street, 218.
 Burse and Veil at Hessest, 86.
- Cambridge, Works in, 98.
 Cambridge, S. Giles', Sounding-board, 267.
 Campo Santo at Westminster, proposed, 278.
 Canterbury, S. Augustine's, King Ethelbert's Gifts, 355.
 Carter's King's College Chapel, 27.
 Cathedral of Orvieto, 251.
 Cathedral arrangements, Mr. Beresford Hope on, 119.
- Cathedrals of Tuscany, 316.
 Chants, Anglican, 19, 90, 183.
 Chichester Cathedral, Bp. Sherborne's Pictures, 207.
 Church Building in the Netherlands, 282.
 Church Music in Germany, 224.
 Church of S. Ludger, Münster, 283.
- CHURCH RESTORATIONS:—**
 Cartmel Priory, 313.
 Cashel Cathedral, 313.
 Clyst, S. George, 375.
 Dublin, Christ Church Cathedral, 62.
 Leeds, S. John, 313.
 Northampton, Holy Sepulchre, 61.
 Salisbury, S. Thomas of Canterbury, 59.
 Warwick, S. Leonard, 248.
- Churches of Ireland, 169.
 Churches and Churchyards of Brittany, 151.
 Ciborium, Hangings of, 297.
 Clugniac and Cistercian Rules, 77.
 Cologne-Cathedral Windows, 349.
 Cologne, S. Maurice, 16.
 Compton (Lord Alwyne) on the Pavement for Ely Cathedral, 73.
- Destruction of Ornaments in Lincolnshire, 303.
 Devonshire Towers, Mr. Grey on, 56.
 Disappearance of Mediæval Communion-plate, 362.
 Didron, the late M., 340.
 Division of Sexes, Notes on, 100.
- Eagle-Lecterns, Notes on, 356.
 Ecclesiology, Handbook of, 11.
 Ecclesiastical Embroidery, 281.
 Echternach, S. Willebrod, 283.
 Ely Cathedral, proposed pavement, 73.

- Erbkam (G.) on a German Church at Alexandria, 200.
 Exeter, Surveys of Church Goods, 39.
- Fabricius on the Division of Sexes, 100.
 Fairford Windows, 363.
 Font of S. Mary's, Rostock, 154.
 Forsyth's Designs for Monuments, 26.
 Fowler (Mr.) on Wakefield Church, 131, 219.
 Freeman (Mr.) on Cathedral arrangements, 123.
- German Church at Alexandria, 200.
 German Art in the Balearic Islands, 226.
 Glass Painting in the French Exhibition, 204.
 Glastonbury Abbey, Professor Willis on, 261.
 Gloucestershire, Notes on Churches, 269.
 Gloucester Cathedral, S. Andrew's Chapel, 210.
 Goodwin (Dean) on Anglican Chants, 19, 183.
 Greatheed (Mr.) on the Sounding-board, 353.
 Grey (Mr.) on South Devon Towers, 55.
- Handbook of English Ecclesiology, 11.
 Hangings of the Ciborium, 297.
 Headless Cross Church, 246.
 Hessett, Ancient Burse and Veil at, 86.
 House of Commons, Alterations of, 47.
- Ipsley Church, 246.
 Ireland, Churches of, 169.
- Jebb (Dr.) on Peterstow Church, 35.
 Jebb (Dr.) on Anglican Chants, 92.
 Jebb (Dr.) on the Churches of Ireland, 169.
 Jerusalem, Mr. Bonney on Excavations at, 49.
 Jottings in Cathedral Libraries, 228.
- King's College Chapel, 27:
 King Ethelbert's Gifts to S. Augustine's, Canterbury, 355.
- Lady Chapel of S. Alban's, 172.
 Leeds Exhibition, 235.
 Leeds, S. John, 263.
 Limburg Cathedral, 199.
 Lincolnshire, Destruction of Ornaments, 303.
 Lucca, S. Michele, 18.
 Lychnosopes, 80.
- Mackarness (Mr.) on Limburg Cathedral, 199.
 Madresfield Church, 114.
- Malvern Abbey and Worcester Cathedral, 212.
 Mediæval Communion-plate, Disappearance of, 362.
 Melbourne Cathedral, 363.
 Micklethwaite (Mr.) on S. John, Leeds, 263.
 Monuments of the Middle Ages in Rome, 1, 65, 157, 187.
 Münster, S. Ludger, 283.
 Münster, Over-the-water Church, 328.
 Mural Paintings, &c., at Wakefield, 131.
 Music (Church) in Germany, 224.
- National Exhibition of Art at Leeds, 235.
 Netherlands, Church Building in, 282.
- NEW CHURCHES:—
 Blackheath, S. —, 128.
 Cork Cathedral, 312.
- NEW SCHOOLS:—
 Pewsey, 59.
- New Pulpit at Arras, 282.
 New Reredos in Worcester Cathedral, 216.
 Newest Windows in Cologne Cathedral, 349.
 North (Mr.) on Destruction of Ornaments in Lincolnshire, 303.
 Nordhoff (Dr.) on the Over-the-Water Church, Münster, 328.
 Norwegian Churches, 185.
 Notes on Churches in Worcestershire and Gloucestershire, 269.
 Notes on the Division of Sexes, 100.
 Notes on English Eagle-Lecterns, 356.
- NOTICES AND ANSWERS TO CORRESPONDENTS.
- Arendt's Recueil d'Autels, &c. 64.
 Bouet's Churches of Germigny and Beaulieu-sous-Loches, 374.
 Cambridge, S. John's College bells, 186.
 Cranleigh, Surrey County School, 314.
 Deformation and Reformation, 130.
 Dublin, S. Patrick's Cathedral, 129.
 Exeter Cathedral close, 314.
 Gerente (A.) death of, 374.
 Guildhall, east window, 186.
 Ironwork, ancient, 64.
 Lancing College chapel, 314.
 Leavesden Asylum, 374.
 Llandaff Cathedral, 63.
 Oberwiesenthal, font at, 130.
 Organ of S. Dionis Backchurch, 129.
 Parker's (J. H.) Catalogue of Photographs, 186.

NOTICES AND ANSWERS TO CORRESPONDENTS :—

- Prichard (Mr.) on Llandaff Cathedral, 63.
 Rowe's Index to Reports and Papers, 314.
 S. Swithin, Cannon Street, 314.
 Walcott's Memorials of Stamford, 129.
 Wells Street, S. Andrew, Litany Desk, 63.
 Worcester Architectural Society, 250.
- Old Crosses of Gloucestershire, 181.
 Ornaments, Destruction of, at the Reformation, 303.
 Ornaments, Surveys of, in 1552, 29.
 Orvieto Cathedral, 251.
 Over-the-water Church, Münster, 328.

- Parliament Houses, Alterations of, 47.
 Parry's (Mr. T. G.) Report on Glass Painting, 204.
 Peterstow, S. Peter, 35.
 Pierre (Victor) on Britanny Churches, 151.
 Piggot (Mr.) on Lynchnoscopes, 80.
 Pooley's Notes on the Old Crosses of Gloucestershire, 181.
 Pugin versus Barry, 44, 105.

- Redditch Church, 245.
 Report on a proposed Pavement at Ely, 73.
 Reredos in Worcester Cathedral, 216.
 Restoration of S. Willebrod, Echternach, 283.
 Restoration of S. Michele, Lucca, 18.

REVIEWS :—

- Appendix to Hymns Ancient and Modern, 371.
 Carter's King's College Chapel, 27.
 Forsyth's Designs for Monuments, 26.
 Original Designs for Wood Carving, 183.
 Pooley's Old Crosses of Gloucestershire, 181.
 Sarum Missal in English, 221.
 Stanley's Memorials of Westminster Abbey, 173.
 Stewart's History of Ely Cathedral, 372.
 Walcott's Sacred Archæology, 222.
 Willis' History of Glastonbury Abbey, 261.
- Rome, Mediæval Monuments in, 1, 65, 157, 187.

- Rostock, Font at, 154.
 Royal Academy, 177.
 Russell (Mr.) on Ecclesiastical Embroidery, 281.

- S. Alban's Lady Chapel, 172.
 S. Andrew's Chapel, Gloucester Cathedral, 210.
 S. Andrew's, Wells Street, 63, 218, 372.
 Sacred Archæology, 222.
 Sarum Missal, 221.
 Scott (Mr.) on All Saints, Wakefield, 218.
 Seats in Church, assignment of, 100.
 Sherborne's (Bp.) Pictures in Chichester Cathedral, 207.
 S. John's Church, Leeds, 263.
 S. Margaret's, Westminster, 278.
 S. Mary, Sturminster Marshall, 265.

SOCIETIES :—

- Architectural Museum, 243.
 Cambridge Architectural, 49.
 Exeter Architectural, 52.
 Worcester Architectural, 113, 245.
- Sounding-board, S. Giles', Cambridge, 267.
 Sounding-boards, Mr. Greatehead on, 353.
 Stanley's Memorials of Westminster Abbey, 173.
 Stewart's History of Ely Cathedral, 372.
 Sturminster Marshall, S. Mary, 265.
 Stuttgart, S. John, 13.
 Surveys of Church Goods at Exeter, 39.
- To our Readers, 315.
 Tuscany, Cathedrals of, 316.
 Two Norwegian Churches, 185.

- Vestments at Exeter in 1552, 29.

- Wakefield, Mural Paintings, &c. at, 131.
 Wakefield, All Saints, Mr. Scott on, 218.
 Walcott's Sacred Archæology, 222.
 Walcott (Mr.) on the Clugniac and Cistercian Rules, 77.
 Walcott's (Mr.) Jottings in Cathedral Libraries, 228.
 Walcott (Mr.) on King Ethelbert's Gifts to S. Augustine's, 355.
 Walcott (Mr.) on Bp. Sherborne's Pictures, 207.
 Westminster Abbey, Dean Stanley on, 173.
 Westminster, S. Margaret's, and the proposed Campo Santo, 278.
 Williams (Mr.) on Jerusalem Topography, 50.

- | | |
|--|---|
| Willis' (Professor) History of Glastonbury Abbey, 261. | Wood carving, 183. |
| Willis (Professor) and the Bulletin Monumental, 220. | Worcester Cathedral, 214. |
| Witt (F.) on Church Music in Germany, 224. | Worcester Cathedral, new reredos, 216. |
| | Worcester restorations, 117. |
| | Worcestershire, notes on Churches, 269. |
| | Works in Cambridge, 98. |

ILLUSTRATIONS.

- Diagram of Sounding Board, 354.
Hessett, Ancient Burse and Veil, 87.
Peterstow, S. Peter, interior, 35.
S. Andrew's, Wells Street, Litany Desk, 218.
Wakefield, Masonry, four plates, 131.





1

1

1

1

